ISSUE # 5

FIGURE PAINTER .ine

sculpting • painting • disp

REVIEWS OF

BIOSHOCK INFINITE - SEIGE OF COLUMBIA

SCALE75 PAINT SETS

RESIN BENCH MODELS "SPECIAL" FORCES

MASTERCLASS LANDSNECHT

INSIGHT

interview with **Sang-Eon Lee**

www.figurepaintermagazine.co.uk

£1
SEPTEMBER 2013
ISSN 2052-8507

Model Display Products

ProPigments

Our Pigments are finely ground Natural Earth Pigments and of the highest quality. Over recent years earth pigments have become extremely popular with model makers, who wish to achieve realistic and authentic looking finishes, especially with military and railway enthusiasts where a weathered look is far more desirable. The pigments are commonly mixed with thinners to create a paste or mixed with acrylic resins or varnish and glues to replicate urban, rural, industrial or warfare surface conditions like: dust, dirt, mud, rust or surfaces that are in state of damage or repair.

www.modeldisplayproducts.com

Available in ProPigment sets or individual pots.

Our pigments are not sold for cosmetic, pharmaceutical or food use.
Use care when handling any dry pigment.
Avoid inhaling pigment dust.

Model Display Products
ProPigments

Figure Painter Magazine is published by
Robot Pigeon Publishing. South Cheshire. UK

Contact Figure Painter Magazine
Web www.figurepaintermagazine.co.uk
Email info@figurepaintermagazine.co.uk

Editor Shane Rozzell editor@figurepaintermagazine.co.uk
News Editor Robert Monnar news@figurepaintermagazine.co.uk
Content Editor Marko Paunovic content@figurepaintermagazine.co.uk
Sales Sarah Evans sales@figurepaintermagazine.co.uk

Proof Readers Martyn Dorey
Jason Martin
Sean Fulton

Reviewers Marta Slusarska
Mario B Delgado (mbd)
Martyn Dorey
Jake Cannon (Gamespace)
Marko Paunovic

Cover Artist Sang-Eon Lee

Other Contributors Marko Paunovic, Andrija Jurisic, Martyn Dorey, Jason Martin, Sean Fulton, Ron Clark, Federico Sorgi, Adrian Hopwood

Welcome to issue 5 of Figure Painter Magazine and thank you for buying it. Over the lasts few years I have noticed a trend and that is as social networks get more and more popular painting forums are getting less and less. While I am sorry to see the decline of forums I am really pleased to see people join in using networks like facebook, google + and twitter which offer a much wider membership base. These networks make the world a much smaller place where we can see fellow painters and sculptors from all over the world come together to share their love of our hobby. It's a place where we can learn new skills and techniques and view miniatures and models that we wouldn't ordinarily ever hear about. Miniature painting is usually a pretty solitary hobby where we only venture out into the world of sunlight and fresh air once in a while but social networks can also help find other like minded individuals right on your door step. For me, one such find was the UKGK show which happens to be 20 minutes from where I live and it's a show I am really looking forward to attending at the end of this month. If you can make it along and happen to bump into me don't forget to say hi.

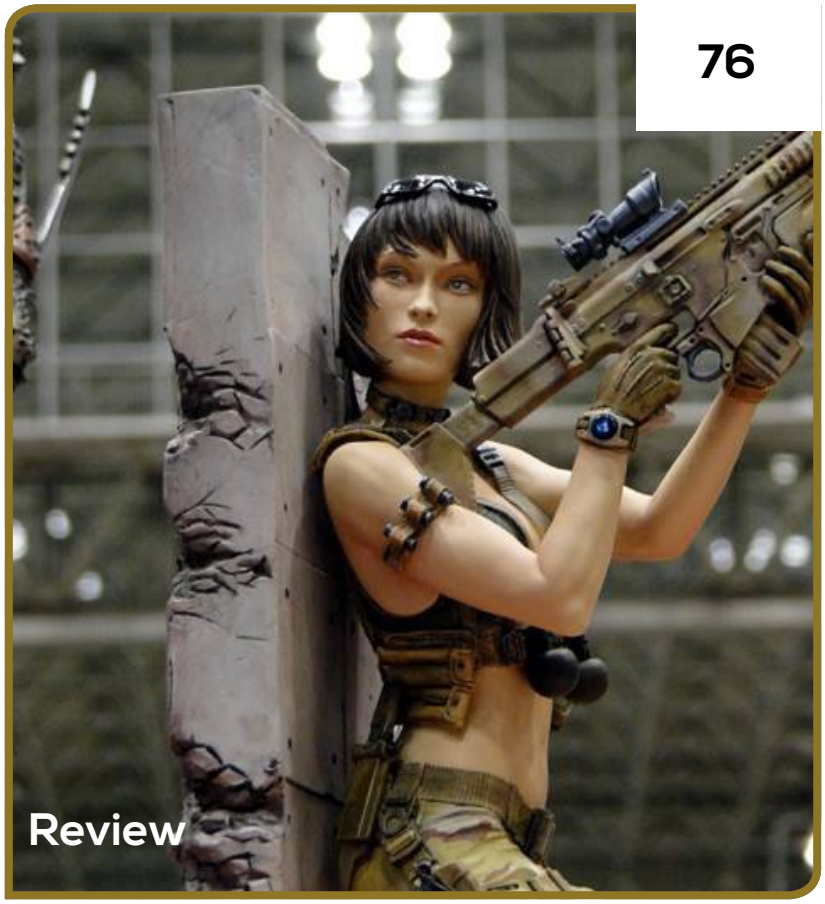
The views and opinions relating to all material herein does not necessarily reflect the opinions of Figure Painter Magazine staff, editors or publishers who are not liable of said opinions. Figure Painter Magazine cannot be held responsible for inaccuracies in any of its publications. Furthermore, responsibility for any losses, damages or distress resulting from adherence to any information made available through this magazine or its website is not the responsibility of Figure Painter Magazine or its publisher, Robot Pigeon Publishing. Adverts and advertisers appearing in Figure Painter Magazine carry no implied recommendation from the magazine or the publishers. Artwork has also been either taken from company websites pertaining to the image and may not be reproduced (except for personal use) without prior written permission from the said author / artist. Most product names are trademarks owned by the companies that publish those products. Photos sent to Figure Painter Magazine will be treated as offered unconditionally for publication and copyright purposes and are subject to editing and comments by the editors. Please ensure that all photos have credits attached if necessary. All rights reserved. No part of this publication may be reproduced without prior consent from Figure Painter Magazine.

Insight
8

Tutorial
64

FIGHT FOR CONTROL OF COLUMBIA
A BOARD GAME FOR 2 OR 4 PLAYERS
BIOSHOCK
INFINITE
THE SIEGE OF COLUMBIA
Gamespace
18

Exposé
44



HIGHLIGHTS

Exhibition
Page 89

Game Table
Page 26

6	Headlines	The latest news from the hobby
8	Insight	Insider interviews
14	Inspiration	Garage Kits
18	Gamespace	Regular game review
22	Show Report	August Roundup
26	Tutorial	Malifaux gaming table Part 5
33	Show Report	Figureworld
37	Review	Landsnecht General at Pavia
40	Tutorial	How to Paint Burnt Wood
44	Exposé	What's hot this month
50	Gamespace	Laser cut MDF Terrain
56	Tutorial	Dwarf Bust
60	Market Place	Tools roundup
64	Tutorial	Revolutionary
76	Review	"Special" Forces
79	Tutorial	Confederate Infantryman Pt 2
86	Review	Scale Color Paint Sets
89	Exhibition	Reader image submissions

Thundercloud Miniatures

Thundercloud Miniatures are pleased to announce their launch this September. Their vision is to bring something a little different to the world of miniature collecting and gaming, providing the very best quality miniatures for use in RPGs, table-top games, or simply for the joy of painting.

Thundercloud Miniatures first releases see the Hiskari Bear Rider and The Shadow Dreadlord. Both 28mm true scale miniatures, these represent the first of a growing range of models for their upcoming game 'Avendora'. In the coming months, Thundercloud Miniatures will be releasing a growing range of fantasy miniatures as they release further information about their game and the world of Avendora.

To celebrate the launch, they are running a special offer on their store to anybody who buys both of their starting miniatures. This offer is only available for September however, so act quickly if you wish to take advantage.

Lead Designer Paul Murphy had this to say:

"Thundercloud Miniatures is a labour of love. I want to bring the gaming world a brand new table-top experience, both in the tactical challenges our games offer, and the modelling and painting opportunities presented by our talented team of designers. I really hope that you enjoy our miniatures; we still have a huge range of ideas that are making their way through the creative process and onto your table-tops."

About Thundercloud Miniatures

Formed in 2013, Thundercloud Miniatures is run by two long term gamers and friends Paul Murphy and Richard Conway and based in Yorkshire, UK.

Run with the aim of making miniatures and games of the highest quality, Thundercloud Miniatures first game 'Avendora' is due for release in Spring 2014. They have also recent begun work on their second game under the working title 'Prohibition'.

If you would like to find out more about Thundercloud Miniatures, please contact them by email at contact@thundercloudminiatures.com.

MB WARGAMES AUCTIONS

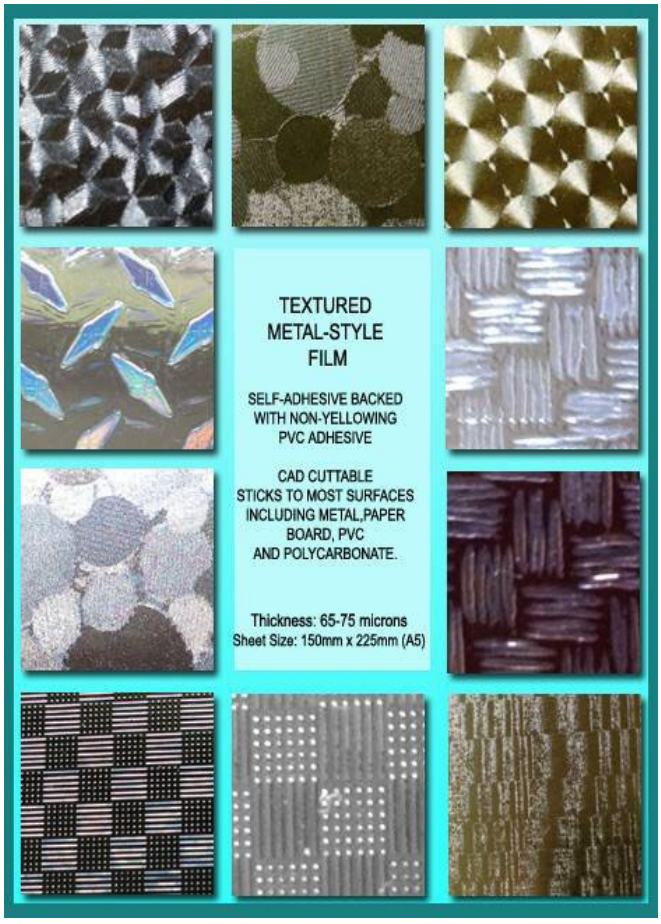
Tor Gaming, not content with their successful table top wargame "Relics" or their range of miniatures and busts have now set their sights in creating a new auction website dedicated to wargames and miniatures. miniaturebids.com as of this issue publishing isn't live but they have been running a Q&A via their facebook page with some examples of the various categories that will be on there and it's well worth a look.

There have been a few others that have looked into or tried this before but most have fallen by the wayside but I for one hope this come to fruition and wish them plenty of luck.

Just in case you hadn't already heard, Mantic Games and The Topps Company are joining forces to present Mars Attacks: The Game! Set against the backdrop of the new and expanding Mars Attacks universe, the game will allow two (or more) players to take on the role of Martian invaders or the human resistance, and battle for the fate of the planet!

This tactical tabletop game features rules by veteran designer Jake Thornton and a host of stunning Mantic miniatures which can be used straight out of the box or painted to add even more character to your games.

The Kickstarter campaign for Mars Attacks: The Game will run from 4th October 2013 to 3rd November 2013. We'll be releasing loads more information here at www.manticblog.com and at the Mantic Facebook page before then. Make sure you register your interest at www.marsattacksthegame.com today!



Hasslefree Miniatures have released some textured self-adhesive acrylic films for scene building. The film itself comes in sheets approximately A5 size which will adhere to most metal, paper, board, PVC and Polycarbonate surfaces. They are CAD cuttable and suitable for most plotters. The acrylic adhesive (made from PVC) used on the film is water clear, non-toxic and resistant to discoloration. They're really thin, only 65-75 microns so you can wrap them around things, cover floors or whatever you fancy doing with it. They're a nice small scale too; the squares in the bottom left image are only 2mm across. For more information about these and their other products which include fluorescent sand visit the Hasslefree Miniatures website.

AK Interactive has recently released a new book titled "AK 404 Extreme Weathering Vehicles". It's soft bound and contains 128 pages and is filled with tutorials from well-known model makers all explaining the various ways to apply weathering effect to models. From the AK website: "This book demonstrates how to apply a large diversity of products and painting techniques to the creation of extremely weathered vehicles. From the painting of a small motor, to producing an entire scene that brings life and context to a vehicle, this book will show you how to get finest weathering effects on a model of a civilian vehicle." The book is available from the AK Interactive web store for €22.95

Scale75 continue their monthly releases of paint sets with "Colors of Nature" containing various shades of greens. The set sells for €20.66 and is available from their web store.

Painting Buddha have announced that between the 11th and 13th October they will hold their first painting workshop with Ben Komets. The workshop will be painting their Happy Monk figure and fittingly held at the Wu Dao School of traditional martial arts in Hamburg. There are only 21 slots available. The price for the weekend workshop is a very reasonable €105 and they can even help you with accommodation! More details can be found here.

INSIGHT

interview with **Sang-Eon Lee**

Place of Origin? I was born in 1982 in Daejeon, South Korea and had lived there for 26 years until I moved to Seoul to work as a full time box art painter for Seil Miniatures. I have lived in Seoul ever since I became a full-time box art painter. After Seil Miniatures closed its business in 2008, I worked as a doll make-up artist in a ball-jointed doll company for 2 years. Meanwhile, I had received a lot of commission work requests from such miniature companies as SK Miniatures, Carl Reid Sculptures, Stormtroopers, Michael Miniatures, Young Miniatures, Alpine Miniatures, and collectors from all around the world. I still appreciate their requests because those co-operation projects became a huge motivation to me to stay in this field back then. Their attention provided me a chance to build a solid ground for my own brand, 'Life Miniature.'

Years Painting and Sculpting? I always loved to paint on a sketchbook and play with clay to make it into some sorts of figures. I also spent a lot of time assembling plastic model kits.

The very first time painting on the model kit for me was when I was a middle school student. One of my friends gave me Tamiya enamel paints as a present, and I painted a 1:35 scale British Army Soldier from Tamiya using those paints. I remember that there were some publications that I could refer to as painting guides at the time. I enjoyed painting with those step-by-step guidelines.

Among many different genres in the miniature field, I have been attracted to the figure genre due to the possibility of applying Western Painting techniques on a three-dimensional figure. Miniature figures came to me as good canvases to paint on rather than a hobby to enjoy. Ever since then, I started figure painting applying many different painting techniques. I have solely used acrylic paints since 2007 but I had used Humbrol enamels and oil paints before then.

It was 2002 when I first started to study sculpting. I haven't received professional education on it but I have spent time reading many books on anatomy and visiting sculpture exhibitions whenever I have had spare time.

I sculpted with epoxy putty before but now I am using sculpy because of its advantages. I also receive feedback from my fellow sculptor Ju-won Jung since we started sharing a work room together.

Major Awards? The first medal I won at an international competition was the Euro Militaire 2008 Gold medal in Class 11. I painted a military bust and the second Gold medal was won at Monte San Savion Show (I don't remember what year it was). Since then, I've won more golds, silvers and bronzes at Euro Militaire 2009~2011 but I can't remember the exact names of those Classes I entered.

Future Plans? Life Miniature is keeping a bimonthly release plan for a new products since the business started last year. Keeping this production plan as a bottom line for running the business, I would like to make numerous models with many intriguing subjects from the history of the modern era. In order to do so, it is necessary for me not to lose a sense of creativity. Sharing experiences with new and old artists and co-operating with them are also very important to develop my creativity even further. I am also thinking about producing a 75mm line when the bust range becomes rich enough.

Q1 *How did you discover miniature painting and what started you in the hobby?*

A1 I've been interested in assembling and painting various sorts of miniature models since I was very young, but my bad memory tells me that the results were not that great. I started to find my interest in this field when I read a book called "Battlefield" written by one of the most famous diorama builders in Korea, "Mr. Young Jin-Won." I was in my early 20's back then and the book I accidentally found in the bookstore shed a light on my pathway toward this field. At the time I was also delving into the western painting styles specifically in the medieval time and modern era. I supposed that it would be possible to apply those painting styles on the miniatures.

Q2 *You are well known for your fantastic painting of busts and miniatures so where do you draw your inspiration from and what influences your painting?*

A2 Mostly, I get my inspiration from real photographs. Let's just assume that I am painting a German soldier for a certain concept. I collect as many pictures as possible that represent the concept. When I finish collecting all the necessary images, I put them on the monitor as I work on painting. By meticulously observing the detail points that I wish to describe on my figure, I start building a blue-print in my head. When the imagination process is done, I begin to do the brushwork on the figure by closely looking at such details on the picture as creases on clothes and places to emphasise the shading/highlighting of the miniature.

Q3 *When did you conceive the idea for Life Miniatures and how did it come about?*

A3 Ever since I started to work in this field, I was considering wether to open a garage kit business run by myself, but I was not capable of running the business back then due to my lack of abilities and skills in sculpting, painting and casting. I learnt those skills step by step and as I determined that my skills were mature enough to start the business, I launched my own business called "Life Miniatures." It was in April of 2012.

Q4 *With Life Miniatures, do you plan on sticking with recent historical subjects or have you considered other genres and themes?*

A4 The name of my miniature brand came from the famous 'LIFE' Magazine. My ultimate goal to achieve with this miniature brand has always been to miniaturize all the important figures from the events recorded in the photographs of the modern era that are known to be a symbol of modern day journalism. After I am personally satisfied with this project, I will expand the categories to the other eras.

Q5 *So how do you split your time between painting and sculpting and what do you prefer doing, painting or sculpting?*

A5 I introduce a new product bimonthly. In the case of a figure that I both sculpt and paint, I start sculpting a figure a month ahead of the release and focus on painting for the last week before the opening day. If you ask me to pick a favourite work between sculpting and painting, I will definitely choose painting.

Q6 *Have you thought of digital sculpting, have you tried it and what are your thoughts about it?*

A6 I am expecting to get a highly detailed outcome when using digital sculpting. I am also thinking of using it for a weapon and a detail sculpting, but I personally prefer hand sculpting to digital sculpting.

Q7 *For most of our readers painting is a hobby but now this is no longer a hobby for you what do you do to relax and take your mind away from work?*

A7 I mostly spend my day sitting in a chair so I try to do exercise to stretch my body as often as possible. I walk or run about 5km at the park near my work place and play badminton with my close friend, Ju won-Jung when time permits (He has recently launched his own fantasy miniature brand called Galapagos Miniatures).

Q8 *You have painted many miniatures and busts as well as box-art for some very popular ranges. Out of all the things you have painted what has been the most enjoyable and why?*

A8 I would definitely pick "War Photographer in Vietnam War 1971" as the most enjoyable to paint. I spent many days discussing with my sculptor friend, Ju-won, on the subject of the first product. By looking into many possible candidates, we finally settled our subject on the war photographer. We both shared the same idea that war photographer means a lot in the history of modern warfare. The idea was the beginning of "Life Miniatures."

REVENGE OF THE UKGK

GARAGE/MODEL KIT EXPO

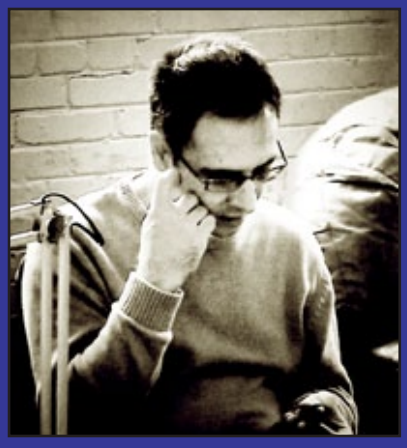
September 28th 2013
Saturday 10.00am to 4.30pm

Blue Cap Hotel, Chester Road, Sandiway
Northwich, Cheshire, CW8 2DN.

Enquiries: ukgk@hotmail.co.uk

Garage Kits

by **Mario B Delgado (mbd)**



Most people in this hobby will eventually get comfortable and settled on a particular type of model.

This can either by type such as figures, flats, busts, A.F.V., ships or planes; scales such as small, medium or large or subject, like fantasy, Sci-Fi or Historical. Unfortunately I am not like that and still, I am looking for new thrills in this wonderful hobby of kits and miniatures.

I recently purchased a garage kit and some might ask. "A garage kit? Is that for cars or for a railway project?" Well no, garage kits have been around for a long time and most of us have seen one or another of these wonderfully big and complex models at shows or in magazines.

I am not a fan of Wikipedia but it is a good place to start and here is their definition of garage kits.

"A garage kit or resin kit is an assembly scale model kit most commonly cast in polyurethane resin. They are often figures portraying humans or other living creatures. In Japan, kits often depict anime characters, and in the United States depictions of movie monsters are common. However, kits are produced depicting a wide range of subjects, from characters from horror, science fiction, fantasy films, television and comic books to nudes and pin-up girls to dinosaurs to original works of art, as well as upgrade and conversion kits for existing models and airsoft guns.

Originally garage kits were amateur-produced and the term originated from dedicated hobbyists using their garages as workshops. Unable to find model kits of subjects they wanted on the market, they began producing kits of their own. As the market expanded professional companies began making similar kits. Sometimes a distinction is made between true garage kits, made by amateurs, and resin kits, manufactured professionally by companies.

Because of the labour intensive casting process, garage kits are usually produced in limited numbers and are more expensive than injection-moulded plastic kits"

Garage kits used to be cast in hollow vinyl but today garage kits are mainly cast in resin. The amateur produced kits are still very popular because they mostly produce small runs of model kits that have not been commercially produced. This has also raised Intellectual Property issues and the "legality" of such kits.

This model in particular, depicts a well-known Manga character but it has been subtlety altered and given a different name to "avoid" IP issues.

Talking about this kit. It is easy to find in one of the many online forums that deal with there types of models. Producers are mainly base in the USA and Japan but with some great producers in the UK. Note that there will be a great show in Cheshire later this month.

This kit came in a cardboard box with a home printed label and no instructions. The multiple pieces are wrapped in

individual bubble plastic bags and for extra protection lots of polystyrene packaging materials.

All the pieces cast in a pale yellow polyurethane resin that is at the same time hard both and brittle. This is the preferred medium of casting these big garage kits and possibly one of the detrimental factors on their popularity as it is a difficult medium to work with.

The quality of the detail is brilliant and the fitting of the pieces is not bad although some filler will be required, not only to fill gaps but also to strengthen the joints between the pieces.

A small amount of flash is present but this is easy to remove with a file or craft knife as it is mainly thin layers of resin or smalls pellets especially on the face and in the hair.

Overall, it is a great model but I only say that because I am a long-time fan of this particular character and because the whole model is so attractive. I think ot will be difficult assembly due to the brittleness of the material and the number of pieces involved.

I will try to get it done at some point but for the moment it is back on the shelf to join the rank and file of the rest of my "Grey Army".

The Dragon Lord

War Griffon Miniatures

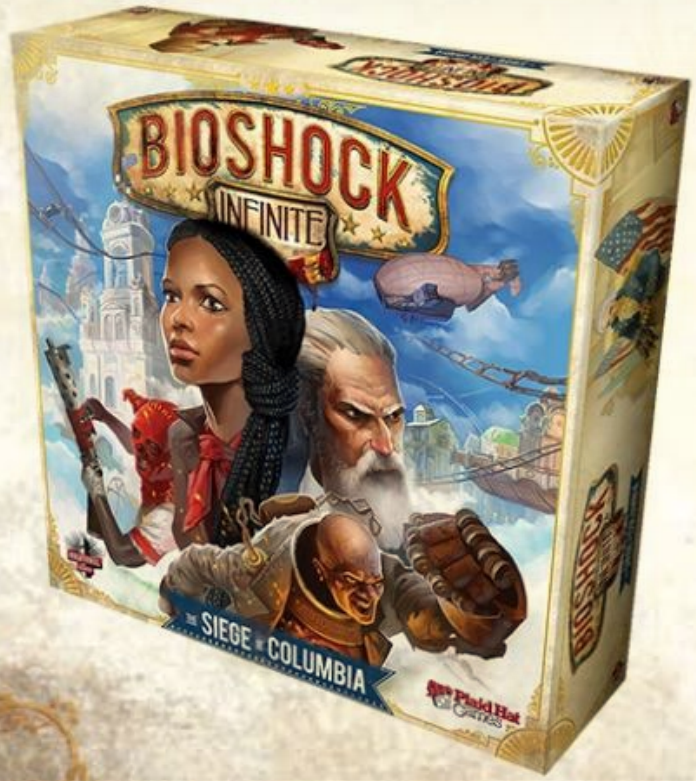
Also available
The Old Gnome &
The Gem Smith
plus many more

MDP
model display products

www.modeldisplayproducts.com

By **Jake Cannon**

In case you not aware Bioshock Infinite is the sequel/prequel-ish computer game set in the Bioshock universe that blended deep story lines, role-play style decision making with slick and fast first person combat.



Overview

If you have not played it yet I heartily recommend picking it up cheap and having a blast. Go play Bioshock 1 and you will love it more, then would you kindly go and find a copy of Bioshock 2 and banish it to the same place as the Matrix sequels, indie meets the crystal skull and Mass Effect 3. Bioshock Infinite : Siege of Columbia is a tactical board game set in the same world as the afore mentioned computer game and makes the refreshing decision to let you play through the game from a tangential perspective. Let me explain - and I will try to avoid spoilers.

In the computer game you play Booker De Witt, a private eye sent to Columbia with a simple mission - "*Bring us the girl and we wipe away your debt*". The girl is Elizabeth and believe me when I say infiltrating a floating city full of zealous religious fanatics whilst going unnoticed long enough to spring her from a purpose built prison where she was under the guard of a giant man in a bird themed gimp suit is the easy part. You have many missions along the way but you do learn very early on that Elizabeth is special, and not just because of how she looks in that dress, you know the one I mean, stop looking at her that way, you're old enough to be her father. Anyway so on and so forth with the running and gunning and moral ambiguities. Oh, there are some of the most unbelievable examples of real world racism too. It's hard to tell what is worse that so much of it was based on actual historical attitudes or that we all know there are still people who think that way a hundred years on.

Social commentary aside it's a hoot of a game with a rebellion thrown in for good measure; that's where the board game comes in. Each player takes control of one of the two factions, the Founders and the Vox Populi. This is a proper "workers of the world unite, spray everything red and take over" level of rebellion. As you are buying units and moving around the map trying to take control of different areas Booker and Elizabeth are running around doing stuff, which can be very inconsequential or it can be blowing up a section of the city. So during the game you remember doing certain things and wiping out certain a areas defenders and being proud of yourself and now you watch little Booker do it to you; yet you can't be angry at him because you did it when you were him. If that level of temporal thinking gives you a headache avoid the computer game. Just some free advice.

Now I will go into the game play of how this game works a little later but for now let's just say you will be trying to use your limited resources each turn to expand your control, take over entire areas of the city and complete objectives.

The combat in this game is essential as you will be encountering NPC forces in unexplored areas during the early part of the game followed by your opponents forces during the latter part. The game takes around 1.5 - 2 hours to play and works best with 2 players but does have a 4 player teams mode which is brutal.

Components

Usually I would start with the figures but this time I must start with the board as it is beautiful. This game was designed and ultimately put into production during the creation and release of the computer game so they have been able to use some of the concept artwork for various cards and the board itself is a map of the floating city of Columbia. If you have played the game you will find it difficult to resist the urge to track where you went and in what order across the board as you set up. As a game board goes it is clear and concise with each area having a name and number to identify it. This means that when stuff happens it is always easy to find the location to set up or move things to. Each territory is made up of smaller areas and there is a little list of what areas make up a territory next to it so you make sure you control them all to claim the associated victory points.

Ok on to the minis — they are small, I mean really diddy. Average sized minis are the size of a 5 penny piece. If you don't know how big that is you shouldn't have succeeded from the empire ☺

These mini's have a lot of detail in them considering their size, I would say that if you look at Dropzone Commander and say "I would never be able to paint that small" this will probably look the same to you. If however you wish to join the growing number of people on the geek and other websites that are taking the mini's from this game or City of Remnants (another awesome game from Plaid Hat Games) and painting them up as a badge of honour then I would say these are superior and more fun to paint.

Both factions have the same common and special units but have unique leader and super units, such as an airship and the afore mentioned Pokemon bird thing. The common units are basic dudes in plate armour with shotguns and the specials are "handymen" which are basically giant steam-punk cyborgs with huge arms.

Now I have seen some of the paint jobs online and I must say I would not have the patience or skill to paint the tiny

orange power source on the handyman's chest, and then to create a power glow effect of a part of a model that is smaller than a space marine's grenade pouch is to me impressive. So you have been warned, if you want a simple spray and highlight job that's very achievable but if you fancy painting these models up to a breath-taking level make sure you know what you are in for.

The non-miniature components for this game are all of a very high quality with my only minor gripe being that the card tokens are not punched brilliantly. They won't tear getting them out but it's not a crisp finish meaning that you do end up with small nubbins on the token where it was attached to the sheet. Like I said, it's a small gripe and fixed with the careful application of a hobby knife. The card stock is thick and the cards themselves fit in standard card game sleeves so protecting your game is simple enough.

Gameplay

This game plays as a back and forth battle to keep control of the various territories of Columbia, combat is fast and simple to work out and the victory point system is refreshing. You can gain points from multiple sources, some of which are banked and safe and other points you only retain so long as you are in control of a territory.

ENRAGED SONGBIRD
8
5
3
At the beginning of the game, the blue Founder player may place this card in their action deck in place of the Songbird action card.
STOP AT NOTHING
You may discard this card and another card from your hand to place Elizabeth on the location Songbird is currently on. Elizabeth is now under your control.
PROMO

Let's look at the flow of the game first. Then you set up you will choose one of the three stories that Booker and Elizabeth are following. Both players then set up their figures and off you go. Each turn will start with an event which has a vote in it that both players can use their cards to influence the vote. Booker will add a dice roll to the players with the lowest victory points vote which means you can sneak things through using less cards if you are behind. This is a very subtle catch up mechanic and if you are behind on points you can usually find a way to keep an extra card back to use later in the turn thus giving you a slight edge in catching up.

Once the vote is done Booker will run around Columbia trying to save and protect Elizabeth generally destroying things in his way although sometimes just sneaking through. Largely you are afraid of him as he can take on an entire army and win so I found myself staying away from Elizabeth to avoid drawing his wrath.

Next players will use their cards to generate income, spend the income on units, which can be deployed anywhere you already have presence. Finally players will move around the board trying to take control of areas.

The more astute among you will have noticed that I have mentioned using cards during more than one gameplay section and that is really important. You get a hand of 5 cards for every turn and it is up to you to use them as you see fit. Each card has a combat, influence and income value on it. Different cards have different values, e.g. Handymen have an awesome combat value but a low income value, whereas flak gunners have a static value for all three statistics. How you use these cards each turn is paramount, use too many early for voting and income and if you get into a fight you will just be rolling the dice for your units, with no extra combat value, or special ability; this can be lethal. I really love this mechanic because it rewards you for thinking and planning your turn before taking an action. You can start to guess what your opponent is going to do based on how many cards they vote with, or how many they convert to income, and best of all you can upgrade your stats on your cards to focus them down one of the three stats as well as unlocking special abilities. The replay ability this offers is huge as it means you can play a different strategy every time as you control the evolution of your faction during gameplay.

Combat itself is very simple, each type of unit has a different type of dice to roll so you put those to one side and

before rolling you each may add any number of cards to the fight face down. When these are revealed you tot up the combat values, trigger special abilities and roll the dice. Add the dice values to your combat value and the highest result wins. Now this is where I think the designers came up with a fantastic idea that keeps the game moving. If you lose a fight then one of the participating units dies and all the others run away and head back to your HQ. This means a devastating loss doesn't cost you 3 turns worth of income and building, its costs you board position and regaining that can be slow but you can also takes risks to get back to the front lines quickly. More on that next, but first I have to say this is a really enjoyable combat system as you can never be sure of the result due to the variable nature of the custom dice, the wide variety of combat value and abilities of cards and of course upgrades.

Right I mentioned the risks of moving fast around Columbia. This comes from the "sky lines" which are monorail like metal links between the different areas of the floating city. As you can imagine this is not the safest way to travel. Normally you may move to an adjacent area for free during your turn but if you wish you can risk using the sky lines and move along them as many times as you like, each time you do you must roll the skyline dice, which are three dice with a pass symbol on each and numbers on the other sides. If you roll a success on any of the dice you get through fine, if the happy "thumbs up" success is lacking you must discard cards equal to the values on the dice or lose the unit. This means you can push your luck as much as you like to get back to the front lines or even more importantly to jump over your opponent's defence lines and hit their weak soft underbelly, which can be totally worth the risk.

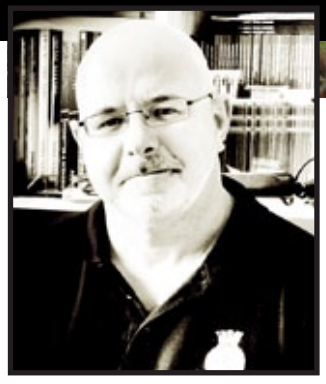
Conclusions

Well I think it is pretty obvious from the tone of this review that I really like this game. It's got so many points during your turn when you need to make micro-decisions that will ultimately affect the flow of your turn and so many times if you have a lack lustre turn you start looking back and saying I shouldn't have put so much into that, or I wish I had converted more into money. The game takes a healthy amount of time to play with lots of turns and action; this isn't about building the whole game to one giant fight. This is all about the small border skirmishes and stealing poorly defended territories when your opponents attention is elsewhere.

The replay ability is something I am very impressed with as you can have different story lines going off each game; the order the world events are drawn in means that in one game something that comes up early and doesn't really affect things early will in the next game come up late and be worth throwing in more cards to prevent or guarantee going off. I think that if you like skirmish wargames and fancy a tense 2 player game where you will wrestle with your opponent whilst trying to bluff and double bluff them on your plans and tactical strength then this is definitely a game to try.

A Brief Look Around the UK Shows August 2013

By **Martyn Dorey**



August is traditionally British holiday season, what with miners fortnight at the start of the month and then the rest of the month seemingly coming and going in a bit here and a bit there sort of way, so not surprisingly only the one show this month.

This month's highlight was the Avon IPMS Show, only this year it was something of an unknown highlight as the location of the show and the format was changed for this year. Location changes are nothing new for shows as they grow in popularity they tend to outgrow their venues and the last two years for the Avon Show this was starting to be very much the case. The show used to be held at the Yate Leisure Centre to the north of Bristol that meant that they had to use some of the smaller rooms off the main hall. The situation was not really ideal and certainly unpopular with clubs and traders worrying about whether people would come and see what they had to offer.

So this year they made the move to a new venue, this being the Thornbry Leisure Centre, still to the north of Bristol and still very easy to reach regardless of where you are travelling from. However, this year was not just a location change; this year they made the decision to combine the show with the Lincombe Barn Wargamers.

More and more these days, scale modelling clubs have been attending wargame shows to display their work to a wider audience and I have seen this at several shows this year. The Basement has displayed at Salute for the last 3 years and at the Wolverhampton Wargames Show I attended in March

this year there were several IPMS/Modelling clubs from the midlands area in attendance and Colours next month has the South West Figure Modellers displaying their work. It is nice to see the two halves of the hobby coming together as this leads to plenty of ideas being crossed over and with more and more gamers becoming interested in figures and vehicles to collect as well as game with it is a good opportunity to discuss techniques and ideas.

So, onto the show itself; the location move as I mentioned earlier was needed and the new location provided two large halls with enough space for majority of the traders to have space against a wall with a lot of consideration had being given to the layout as well. Going through the list of traders on the club website I half expected one hall to be wargames and the other hall to be IPMS/Modelling clubs and traders because the traders were listed as wargames Traders and Modelling Traders.

This was far from the truth though and each hall had a very good mix of clubs and traders from both sides of the hobby. One thing I did notice was that there was no "us & them" divide which was really good to see, modellers stopping by the wargames tables were spoken too and not ignored and everybody took an interest in what was going on and not just from their own bubble of interest, I even saw a couple of modellers sit down and play a game of "Dead Man's Hand" which was a cowboy skirmish game being demonstrated by Great Escape Games.

Besides the two main halls the cafe area upstairs was well utilised and the competition area was located upstairs as well with plenty of room to be able to look at the competition entries or grab a coffee and something to eat.

I think the best selection of words to sum up the show was actually put on the news page of the Lincombe Barn Wargamers site *"A highly entertaining show with 12 participation games and 17 wargames traders. Alongside 44 modelling clubs and 25 modelling traders. The Bring & Buy was brisk if not packed. A different slant on the usual wargames show with lots of models to admire, painting and weathering tips to be discussed and, for me at least, lots of tools, basing, paints and other modelling supplies to improve my armies and scenery."*

At the end of the day there seemed to be a lot of happy people and happy traders. Thoughts were already turning to next year's event and what could be done to improve on what they started. A third hall is available at the venue and the possibility of maybe a wargames tournament taking place in this hall in order to draw more people in is being considered.

I have always enjoyed the Avon Show in the past and this year was no different, if you want a show that has a warm friendly atmosphere then this is certainly one to add to the show calendar for next year. Well done to the organisers for taking this step forward. Could this be the future face for the smaller shows here in the UK? I think we will have to wait and see, meanwhile September is just around the corner and by the time you get to read this I will have covered one show and will be at Colours when you read this if you are among the first to have downloaded the latest issue...

HELP WANTED!

FIGURE PAINTER magazine
sculpting • painting • displaying • gaming

We are looking for people to contribute to Figure Painter Magazine. Tutorials, Step-by-Step articles, interviews, Show Reports and reviews.
If you feel you could contribute then please don't hesitate to drop us a line.

www.figurepaintermagazine.co.uk
info@figurepaintermagazine.co.uk

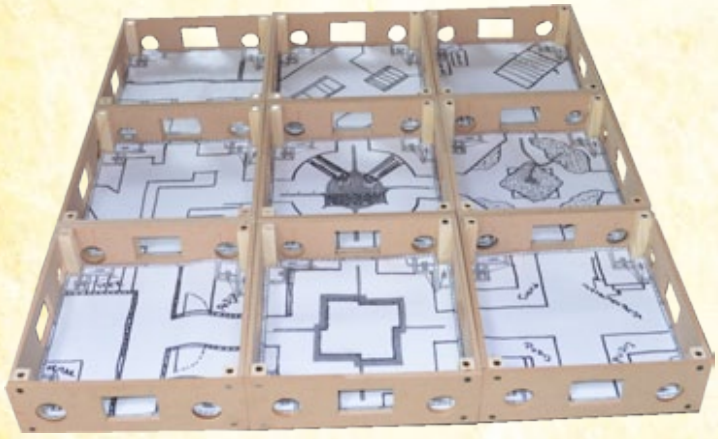
If you have any questions regarding this project, email us at terrain@figurepaintermagazine.co.uk. Marko will do his best to answer these questions in the next issues of the FPM.

MALIFAUX

A story of a gaming board

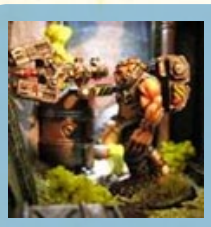
By **Marko Paunovic**

Next up, wiring of the modules. Last month I finished building the modules and did a short (and hopefully not too boring) piece about electronics. Now, before my team and I start building the actual scenic pieces (terrain) inside the modules, I will need to put the wires inside the modules and check if the connections work.



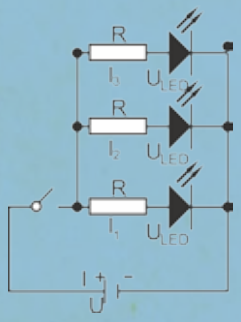
As with any board, it is expected that this board will be used by various people – most of whom will not be very familiar with the laws of electricity.

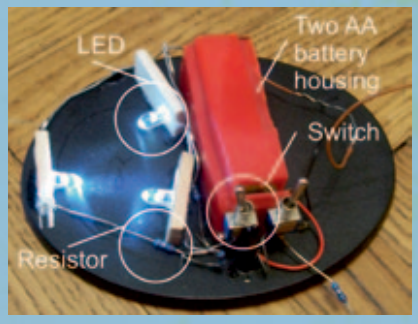
When designing the whole circuit within the board (and within each module respectively), I needed to be careful to make the connecting of the modules foolproof. In Pic one, the following design, I'm hoping will prove to be just that. All nine modules are shown. Red lines are + wires (24V) and the green ones are – (or 0V). We decided to use a 230V AC to 24V DC transformer as a power source as that will provide enough voltage and amperage for powering all the LEDs. The transformer can be connected to whichever female connector on any of the sides of the table. This will enable that module to have power. Furthermore, that module can



Electronics Top Tips

From now on in every issue, I'll try and write something about electronics that might not necessarily have to do with this board but will enable you to make cool stuff on your dioramas/bases/terrain. I'll start of with a simple circuit consisting of a power source (2 AA batteries in this case), a switch, 3 resistors and 3 white LEDs as shown in the picture:





As I explained in Figure Painter Magazine issue no 4, the amount of resistance is calculated like this:

$$I = I_1 + I_2 + I_3 = 3 \cdot I_{LED} = 3 \cdot 20mA = 60mA$$

$$R_n = \frac{U - U_{LED}}{I_n} = \frac{3-2}{0{,}02} = 50\Omega$$

where the indexation "n" depicts a single branch of the parallel connection. The power of the battery is measured in mAh – how many mA of current a battery can produce in an hour it operates. For instance, if a batery has 400 mAh then it can operate for 400 hours producing 1 mA of current, or 1 hour producing 400 mA of current.

The overall current in this circuit is 60 mA so with 2 normal AA batteries your circuit should be able to run for 10 hours without any problems.

So for this project you'll need: a housing for two AA batteries, one switch, three 50Ω resistors, three white LEDs (5mm) and about 0,5 m of wire.

be connected to the next one through either it's female jack, it's male jack or both female and male jacks. The parallel connection of each line enables this, making the concept foolproof. The second module can also be connected to the next one in the three ways described above and so on.

Inside the module there will be another smaller circuit (or parallel branch) that holds a serial connection of a resistor, 6 LED's (or 8 in case of Hungering Darkness' module) and a slide switch. The size of the resistor's used for all the modules containing 6 LED's is:

$$U_{trafo} = 6 \cdot U_{LED} + I_{LED} \cdot R$$
$$U_{trafo} = 24V$$
$$U_{LED} = 3V$$
$$I_{LED} = 20\,mA = 0{,}02\,A$$

$$R = \frac{U_{trafo} - 6 \cdot U_{LED}}{I_{LED}} = \frac{24 - 6 \cdot 3}{0{,}02} = 300\,\Omega$$
$$P_{resistor} = U_{resistor} \cdot I_{LED} = (U_{trafo} - 6 \cdot U_{LED}) \cdot I_{LED} = (24 - 6 \cdot 3) \cdot 0{,}02 = 0{,}16W$$

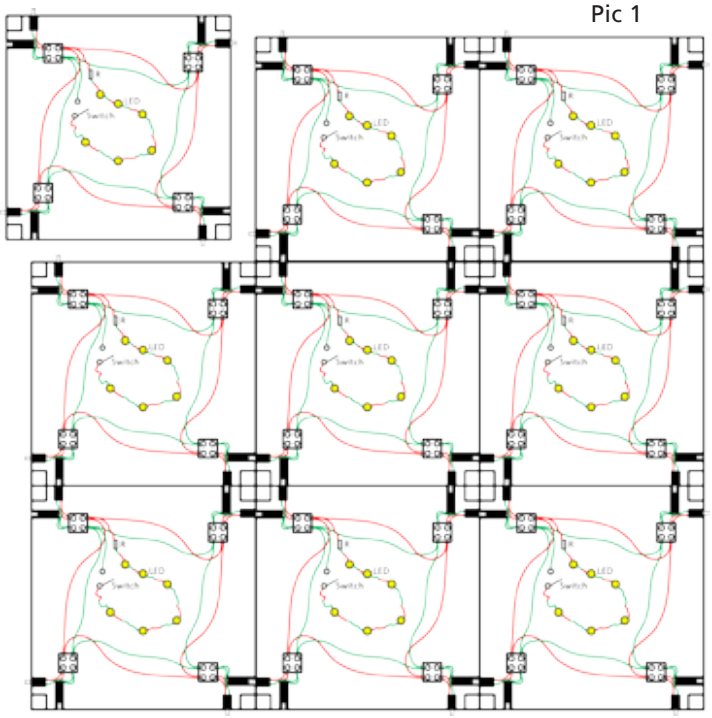
So when I went to the electronics department, I asked for ten 300Ω resistors (it's always useful to have a couple spare ones) for 0,2 W. In all, for this project I got the following:

Item	Quantity	Store
Resistor 300 Ω	10	Chipoteka (local store)
Slide switch	10	www.component-shop.co.uk
Red LED	6	www.component-shop.co.uk
Green LED	6	www.component-shop.co.uk
Blue LED	6	www.component-shop.co.uk
Yellow LED	6	www.component-shop.co.uk
White LED		www.component-shop.co.uk
Warm White LED		www.component-shop.co.uk
Purple LED	4	www.component-shop.co.uk
Amber LED	4	www.component-shop.co.uk
Transformer: 220V AC to 24V DC	1	
Connectors (male+female)	50	E-bay
Wire	40m	Chipoteka (local store)

As you can see, I purchased a lot from the English store "Component Store". I can truly recommend them, their prices are more than reasonable (with offers of discounts according to the amount of items you buy), shipping doesn't cost an arm and a leg and it is fast.

This is where the first problems with this build arose. After an extensive search of Zagreb I found that there were no 220V AC – 24V DC transformers to be bought at a reasonable price. The ones I found were in excess of 50 GBP. So I looked online, found a verified Paypal seller and bought one. After waiting for almost 40 days and numerous e-mails without reply the transformer still has not arrived. I filed a claim with Paypal and the case is currently under review.

Pic 1



In the meantime, I found another German seller on Ebay who sells it and we are currently waiting for the transformer to arrive so we can continue with the main build.

Enough with the boring algebra, physics and excuses. As it was time to actually do something, so we came up with a back-up plan. It consists of two parts: first to answer the question we got through e-mail and the second to move the build of the movable door system ahead of schedule.

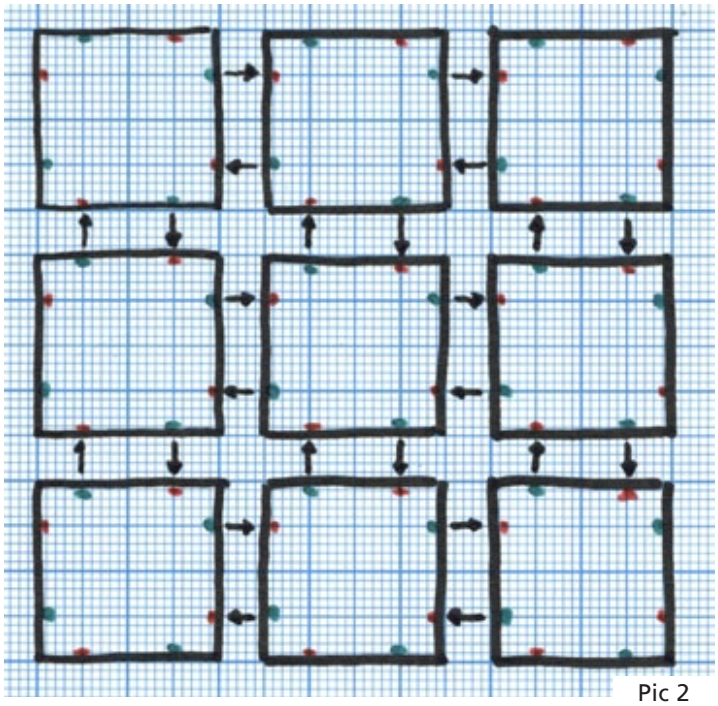
The e-mail question was about the connecting of the nine modules through magnets.

To answer this I'll go to the start of the build of the frames. You'll remember that while cutting the module frame sides I put a hole in each corner of the frame side. They were positioned as follows:

» *Shorter frame sides – 10 mm from the top and bottom edge and 10 mm from left and right edge;*

» *Longer frame sides – 10 mm from the top and bottom edge and 18 mm from left and right edge.*

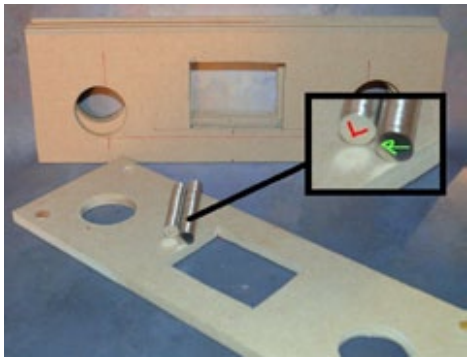
This ensured that when the modules were assembled the centre of each magnet would be corresponding to the matching pair on every other module (Pic Two).

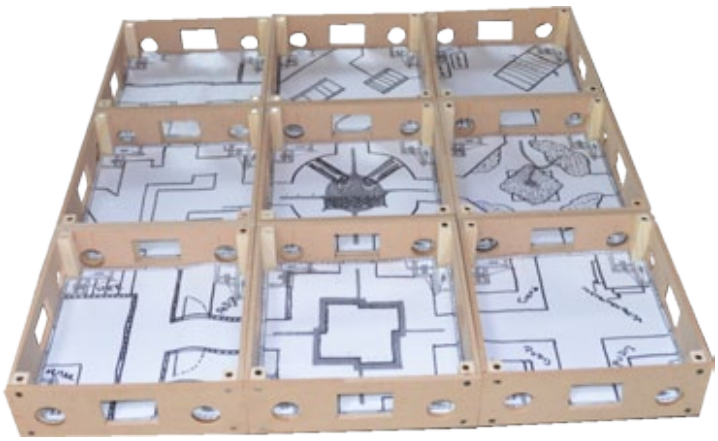


Pic 2

Next, I marked all the magnets' North and South poles. All the North poles would be placed on the left hand side so they got the letter L (written in red) and all the South poles would be on the right side marked with a green R. It is good apart from the code to make the markings different in colour as well.

Upon marking them, I could place them inside their appropriate holes in the modules and once the glue was dry I could test the final look of the modules.





Andrija's Bitz and Bob

Andrija really stepped up this month and the following text closely follows his efforts to build a working sliding door mechanism.

The Door System

The door system part of the project is essentially a mass production project in itself. Here are some numbers. Five rooms with four doorways each make 20 door systems, each door system consists of a door frame and two door wings. This means we have to construct 20 door frames and 40 door wings. Since every door wing is made out of a minimum of 8 parts, we have to fabricate 320 parts just for the wings.

Templates

Fabricating these parts one by one would take forever and the resulting parts would differ immensely in size and quality.

What most people initially do when they need eighty 4 cm slats? They take a 1 m long slat and mark every 4cm on the slat. This is the wrong approach. Even if you're very neat and precise, you are going to make small mistakes. The markings are going to be at least 0,3 mm off on either side and your knife might slip another 0,5 mm equally to either side. This in turn means, your slats might differ as much as 1,6mm. And in the end it is most likely that not one of your eighty slats is the same size.

You'll get a better result if you measure each slat but that is a very lengthy process.

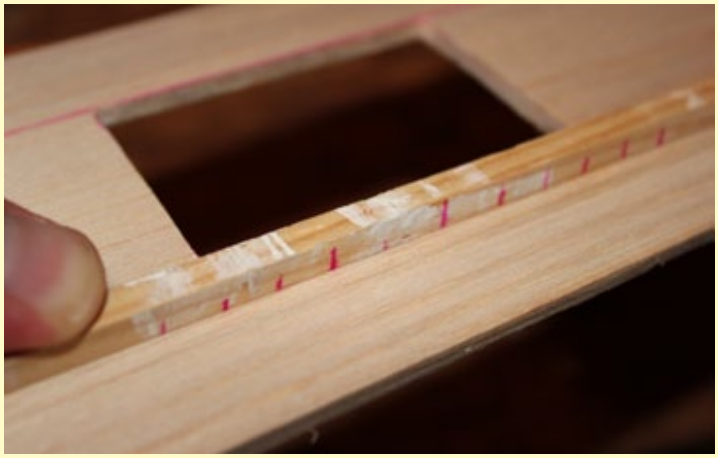
The key to a successful and fast mass production process lies in templates. You make one "original". Lay the original over the slat and cut out a copy. Each copy will not be perfect this way also. But the difference between the copies is going to be really minimal.

By making copies this way you can only err by making slightly bigger slats which can always be sanded down if you really need precision.

Planning Top Tip

Be sure your measurements are correct. It is an incredible waist of time and materials if you make 80 3,5cm long slats when you need 80 4cm slats. Mark your template so you don't confuse it with a copy and start making copies of copies of copies... And so on.

Not all templates are so simple in design. Sometimes you have to make more elaborate ones. Like this one we used to mark the places for the nails and the beads on the doorways. As discussed in earlier issues of FPM, it is quite tricky to get the door wings to run smoothly on those bead powered railings so the placement must be really precise. Therefore once we discovered the optimal position of the beads we copied the pattern onto a template (a piece of slat we weren't going to use, in fact) and used it to mark the bead connection points on every subsequent door frame.



Door wings

Each door wing consists of a 5cm long 5 x 5mm vertical beam, and two vertical beams made out of two 2 x 5mm slats. One slat is 4,5 cm long while the other is 4cm. The gap is there to allow us to install a doorstop in the door system.

The doors also consist of a 4cm wide x 5 cm long 1,5mm thick balsawood tile. We chose such thin balsa to allow us to leave ourselves the space to add all the different details like cogs and bolts and planks etc.

Connecting all the parts is relatively easy when all the parts are ready.

First step is to glue the two part horizontal slats and then glue them to the vertical one. Because of slight imperfections in cuts on the vertical slat, some doors will need a little bit of bending to make them straight. So that the doors don't fall apart due to that tension it is important we pin our doors.

To speed up the process we used a modelling drill. You could probably do the pinning process with a hand held drill (pin vice) or just by pressing in the pin. But it would take a lot longer and you'd have pretty sore fingers by the end.

In the end it is smart to drop a little bit of super glue or PVA glue on the top of the pin to smooth the surface and to make everything even more rigid and durable.

Installing the final peace is very easy. Although some last minute bending, or cutting around the edges might be needed.

On most doors the balsawood went straight in the middle to allow us space for details on both sides of the door. On some we decided to go completely to one side. These doors are going to have more complex details on just one side.

Doorways

The biggest building block of the doorway is the 4mm thick balsa that is going to cover almost the complete width of the module.

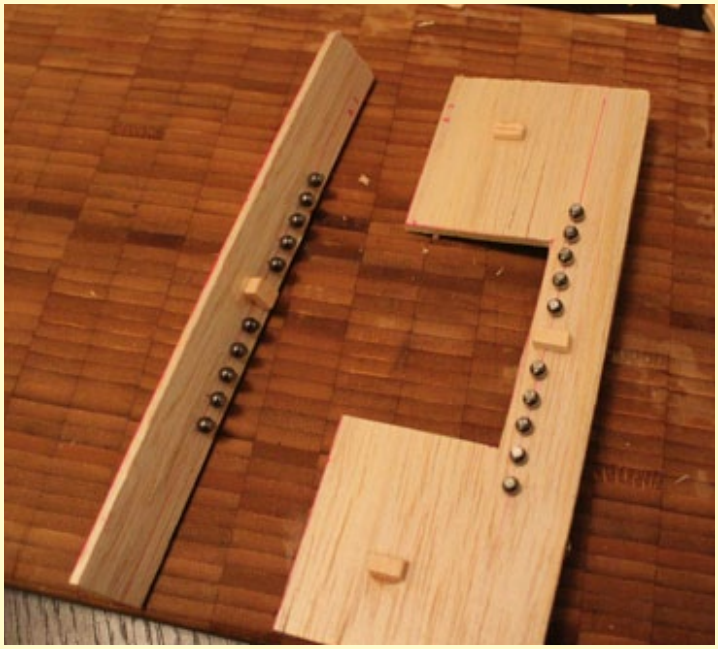
First step was to mark out the line where to top of our doorway will be. This line will later be used to cut out the upper part for easier instalment of the door system to the modules. After some deliberation we agreed that most likely the door wings won't be finished by the time the door frames needed to be installed into the modules. Also, this would make it easier for painting later on as the door wings can then be finished and painted separately.

To keep track of which upper part goes with which lower part we used codes so not to confuse them later on. Even the door wings might get coded through the process to prevent any mix-ups.

For the next step we carefully measured, marked and cut out the door frame on one balsawood plank. Effectively, we made a template for other door frames.

Planning Top Tip

Balsawood is soft and brittle so be careful while marking it because even a normal pen will leave visible marks. And if you use too much force you will damage the edges of the template which in effect will give ruin its usefulness. So it's best to use a precision felt-tip pen or similar.

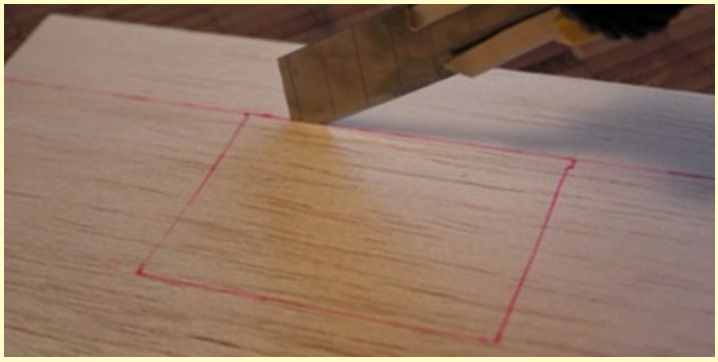


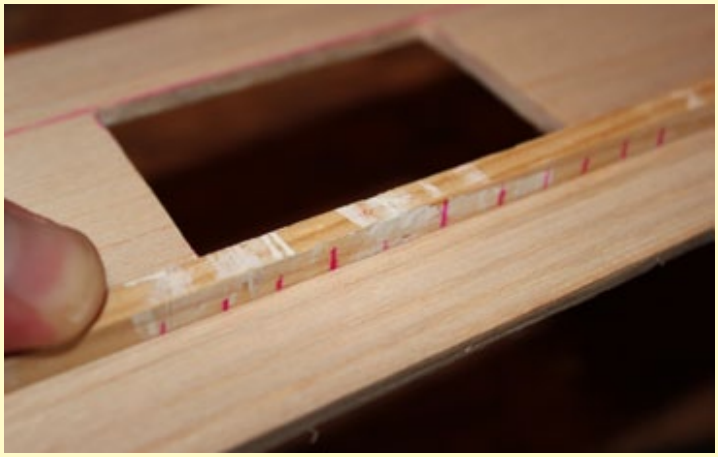
After marking the positions we cut out the holes for our doorways.

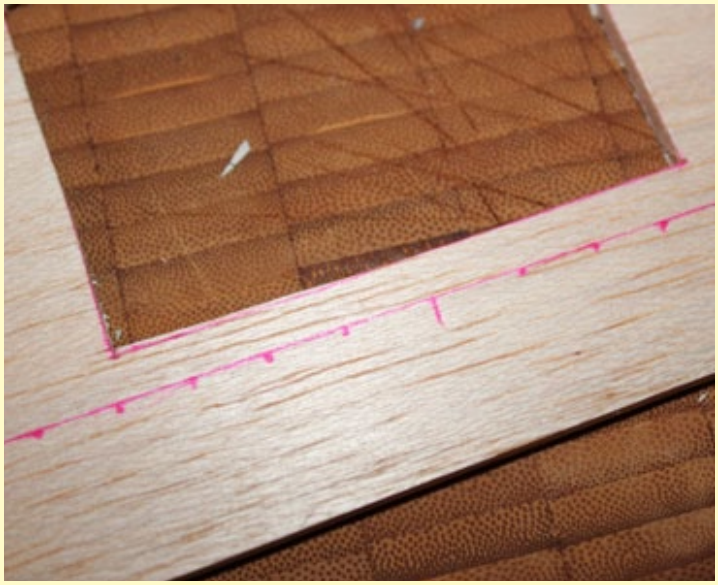
Marko's Lamentations

Balsa wood is classed as a hard wood and has a strong grain running through it. It is much easier to cut parallel to the lines of grain. To cut a clean line vertically across the grain you have to use more strokes, sometimes even some elbow grease. A new blade on your scalpel is a good choice before you start working with bigger amounts of balsawood.

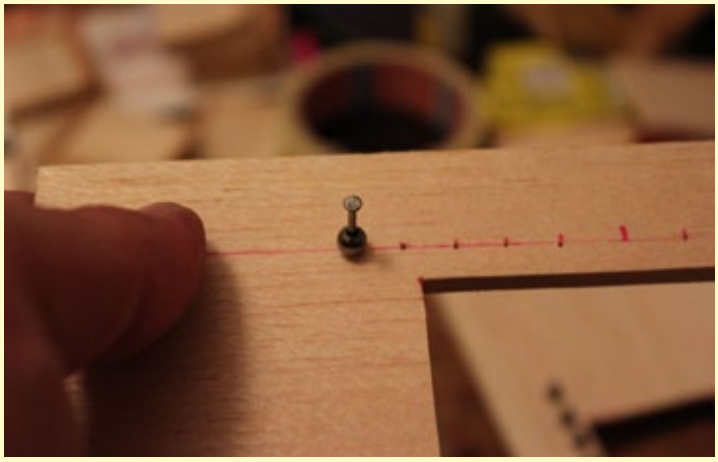
The last step was to install the sliding mechanism for our doors. During the prototyping process we realized how important it was to make it precise. After all, we don't want our doors to jam. For this job we made a slightly more complex template that we already mentioned above. The template allowed us to easily mark the spots for where the holes for the nails are going to go. The elaborate part of the template was that is double sided so it was usable to mark the holes on the upper side (7mm from the edge of the door frame) and the lower side (5mm).



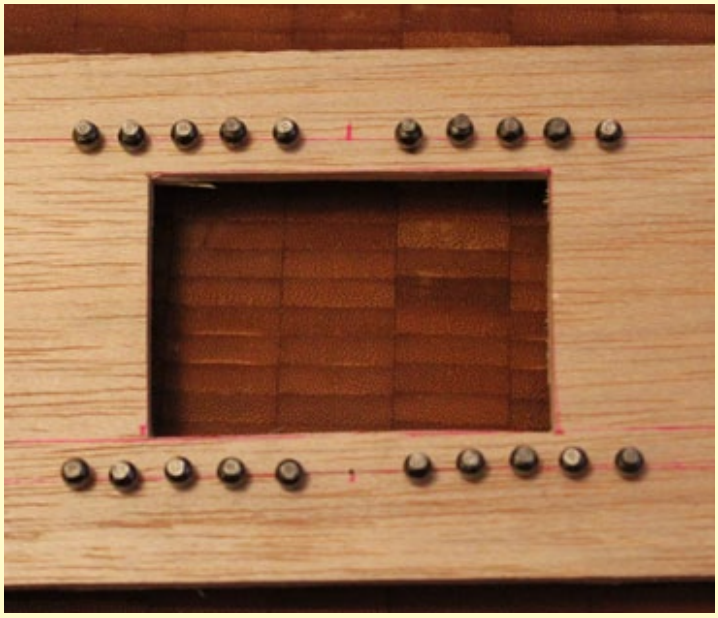




Now that we had the spots we could start drilling holes for our nails. Drilling the holes made it easier to precisely put in the nail that will hold the beads.



The nails in our case are going to slip out on the other side of the balsa. It is not a problem because we are going to build terrain details on the tips or alternatively, some might get cut down with electrical tools.



Last step before the doorways are going to be ready for installation are going to be the doorstops. The doorstops have to prevent the doors sliding out of their intended range. The ones on the left and the right side prevent the doors from sliding out of range and getting stuck between the walls. This is important because when the terrain is finished the doorways are not going to be removable and if the doors were to get stuck in the walls, they would stay stuck.

The doorstops on the upper and lower side are there to prevent the doors sliding to far out, thus showing us the side parts of the door wings that are not supposed to be seen, and just generally looking unfinished.

As we mentioned if we run out of beads for our door systems, we are going to use our backup alternative design. Basically the design is the same as other doorways. Except that beads are only in one line, and instead of the other line of beads we are going to have one clean long slat.

Next time, we'll hopefully finish the wiring of the modules and in the meantime, as always, feel free to contact us at Figure Painter Magazine (terrain@figurepaintermagazine.co.uk) and we'll try to answer your questions.

FigureWorld 2013

By **Adrian Hopwood**

This is just a short write-up for Figure Painter Magazine regarding our show – and completely unbiased, seeing as I'm one of the organisers... Honest!

Well, it's pointless me saying how good it is, so I'll leave off that (it is a very good show though), so I'll get down to the basics of what it's all about.

Simply put, it's a gathering of like-minded people who paint figure models.

Any type of figure models actually, it doesn't matter whether they're fantasy, sci-fi, military or civilian. It doesn't matter whether they're "round" figures or flats, and as for scale... Well that doesn't matter either, they can be as small or large as you like, all figure models are welcome.

So, what d'you do at the show ?

Well the point is to display your models within a large area in the centre of the hall, and off the back of that you can discuss other people's models, your models, your latest projects or problems you've hit — the idea being that we're a solitary hobby for most of the time, so it's good to talk.

Of course you'll want to buy something, so around the outside of the room and in the refreshments hall, there's plenty of trade stands from the very best British companies - El Greco miniatures, SK Miniatures, Sphere Productions, Ax faction and JoeK Miniatures to name but a few.....In fact there were over twenty different traders there this year, and all of them had really cool stuff to sell, from the latest kits, books and modelling materials, to polished wood plinths and modellers tools.

Obviously with this much talent on show, we have to take some pictures, and here's a small selection of some of the models that were on show that day.

As for a competition — sorry, we don't have one of those.

We've taken the conscious decision to keep things non-competitive simply so that people don't have the stress and worry that a competition brings. It allows for a lot more relaxation, a lot more time to chat, and also keeps all the models on display in one place – a large place it's true, but you don't have to chase around looking in different areas for painted pieces.

It's not just painted pieces either, some people bring along ongoing projects, to show what they're working on. This can be useful especially if you've hit a wall with something or aren't quite happy with how it's looking. Other people's input can get around these things and spur you on to finish a piece that's stalled.

Another aspect of the show is that several of the organisers are recognised judges at international shows — as too are the demonstrators. There's a lot of knowledge to be tapped on the day, so instead of speaking to them via forums or e-mails, you can actually have a conversation with them and show them what you're trying to do, just as they can show you what they mean when they're giving you their answers.

I mentioned demonstrators briefly there; in fact there were three demonstrators this year – Nick Ball, Dave Maddox and Conrad Mynett. All three are highly talented artists, all highly respected judges and all very approachable, friendly people willing to give their time to sit down with paint and brushes and show you exactly how they do what they do.

Finally there's the Sunday – all the above is on the Saturday. The Sunday sees the Paintathon — simply put, folk come along, sit down and get the paints or sculpting tools out. Some of the organisers sit down too, because all the organizing has been done and they too can kick back and enjoy a bit of free time. The Paintathon runs from about 9:30am until just after lunch, but again gives a good chance to see how techniques are handled, and again what people are actually working on.

Next year's show (yup, we're doing it again) will be held on the 19th of July 2014 at Oundle School, Oundle (near Peterborough) PE8 4GH. The show opens to the public at 9:30 and closes at 16:30.

All trade enquiries to adrianhopwood@hotmail.co.uk, and for more information as it's released, please see the FigureWorld page on Facebook.

UMS «Agram» proudly presents:
Agram Arena Winter 2013
International
WARHAMMER
Tournament
Coming this December!
UMS AGRAM
Sponsors of the event:
Grad Zagreb
CARTA MAGICA
Wyrd
Ravnice youth Hostel
FIGURE PAINTER magazine
Leo modeli d.o.o.
KA·BU·KI
SEE! MORE

Unboxing Masterclass's Landsnecht General at Pavia

By **Marta Slusarska**

This time I'd like to present you something slightly different. A historical miniature from a company that isn't widely known within the wargaming circles: Masterclass miniatures.

I discovered this piece a while ago on El Greco Miniatures website by sheer accident, and immediately felt that I had to buy it and as you can see I did. As some of you might already know, Landsnechts are one of the pillars of my miniature collection and I'm always looking for new, interesting pieces. This was my first contact with Masterclass miniatures. I'm not really surprised, as there are so many manufacturers in the market, but I guess it's not going to be my only purchase from this company, as I really like some of their releases. The Landsnecht I'm reviewing today is a part of their Deja Vu line. As far as I know, the whole Deja Vu line consists of miniatures bought by Masterclass from EMI miniatures (yet another company I never heard about).

The Box

The mini was packed in a thick cardboard box, with two thick layers of foam to secure the parts. Smaller parts, for extra protection, are packed in small plastic bags; a pretty

Company Name
Masterclass miniatures

Sculptor: **P. Allevi**
Material: **white metal**
Scale: **1:32/54mm**
Price: **€ 31.50**

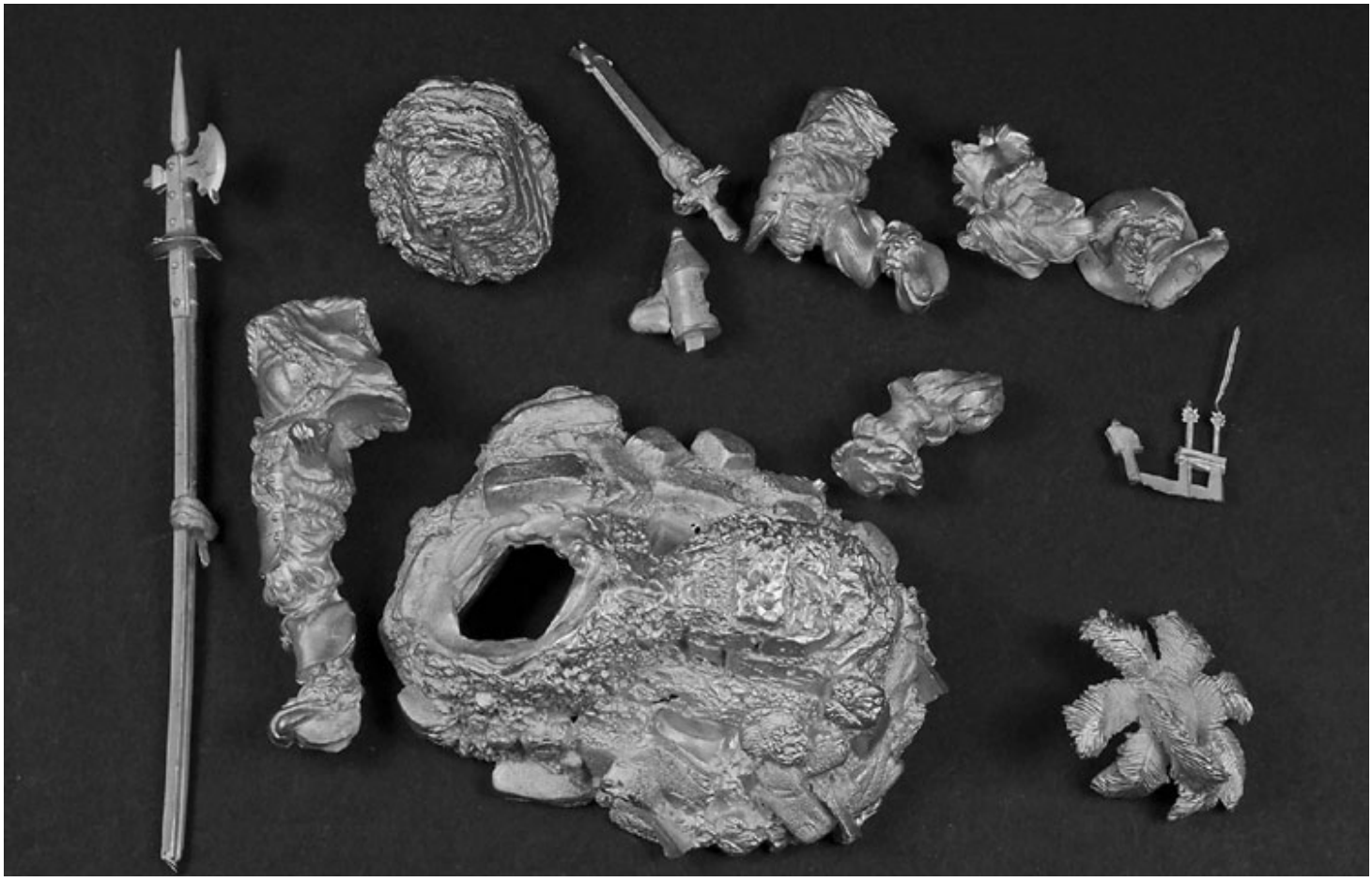
Website link
www.masterclass.it

standard procedure these days, at least for companies with a decent budget and an established name. I can't deny that I feel the miniature is safer this way.

On the top of the box there is a photo of the painted miniature from the front, and on the other side a photo of the back. It's a really nice touch, giving the client a full view of the box art paint job, in this case done by G. Taucer.

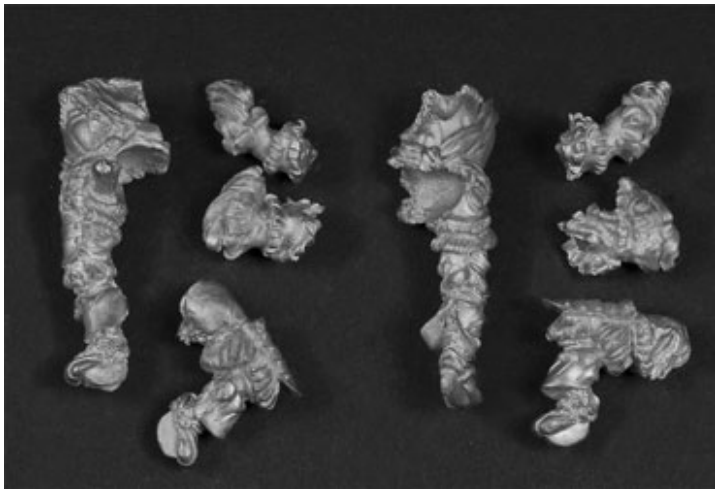
Quality of the Cast

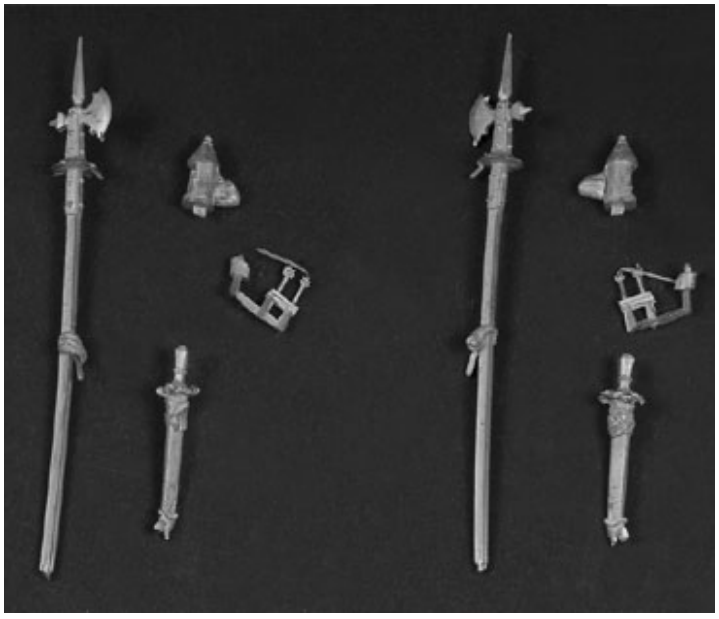
The mini is cast in white metal, so it's rather natural that it lacks the level of details and crispness of a resin cast, however, it is also feels slightly soft. I think it may have something to do with the fact that the mini is quite old. It's not a big issue, in fact the soft feel might be just a result of me being spoiled with the crispiness of resin. Other than that the quality of the parts is really nice. Mouldlines are delicate and easy to remove. There are some extra bits of metal here and there, but removing them shouldn't be a problem at all. The only part that stands out when it comes to quality is the bigger part of the base — the cast here is so thin in some places, that you can see small holes formed in the thinnest parts. The base isn't the most important part of the mini, and most likely will be covered in dust and mud, but still the holes need to be fixed before I can proceed to painting. Details of the face, which are pretty important in a miniature, are rather nice for this scale, and should make painting it quite pleasant.



Assembly

Building the model might be tricky. The mini consists of 14 parts, and some of them are pretty tiny (a candle, spurs, a hand with the lantern) and difficult to attach to the rest. It won't be impossible, but I'll have to be very careful while pining the smaller parts. After trying to put parts together without the glue, I must say there will be some filling required. I have a feeling that gluing the mini precisely might not be the easiest thing, at least at the beginning. The separate leg has no proper 'pin' to make sure it's glued in the right position, so I'll be using slow drying putty here to make sure that the feet match the holes on the base and the hips fit properly. Once the mini stands steadily, the rest should be fairly easy. The only other thing I'd like to mention here is the hat. It is in two pieces, one with head and shoulders, and the second is a massive pile of feathers. Gluing it together in the right position should be easy, because the little pin on the hat and corresponding hole on the feathers aren't oval, in fact they have a distinctive spike, allowing me fix them in the perfect position.

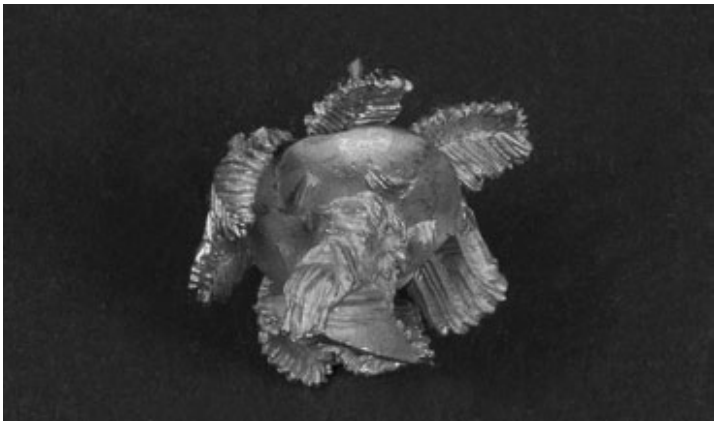




Overall Opinion

I guess I'm not too objective here. As I said earlier I do like the subject a lot, so I can forgive more flaws just because I find this mini pretty cool. For me the man portrayed in this miniature is the essence of the Landsnechts. His clothing is properly puffy and cut in many places. Various ribbons and tapes create visual interest and give nice options for painting and the hat has a decent amount of feathers. Of course the subject itself gives a painter a real freedom of colour choice.

The quality of the cast is not that bad either. Maybe it can't stand comparison to the newest resin casts, but there are not too many flaws after all, and the existing ones are easy to repair. If you like this kind of subject, I think this miniature will be a great addition to your collection.



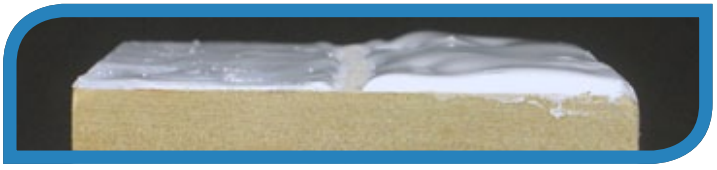
By **Sean Fulton**

Earlier this year, I created a display base that incorporated a Gnoll who was searching through some rubble of a burned out village. I had wanted to experiment with crackle medium to see if I could recreate the charred effect of a wooden timber that was still standing, but had been heavily burned.

using Crackle Medium

Crackle medium is a product that goes on like a paste, almost like thick PVA glue. I use Jim Holtz's Distress Crackle Medium. It comes in several different colours, including an off white ("Picket Fence") that I used for this tutorial, as well as a broad range of colours. There are also a few metallic colours and a formulation that dries clear as well.

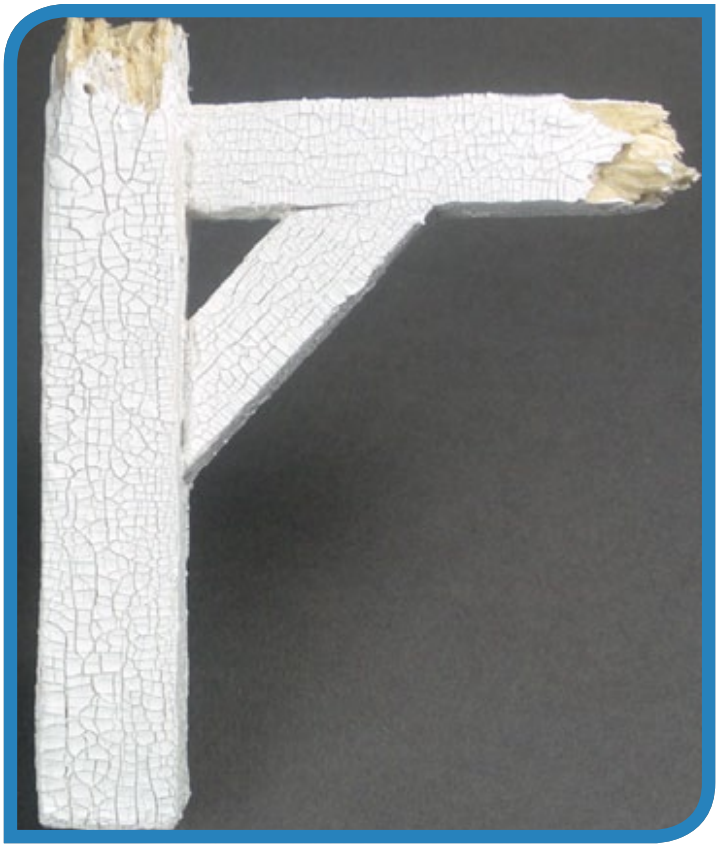
It took me a bit of experimentation to get used to the stuff and as I said, it goes on very thick. One important thing to remember is that the thickness of the initial spread plays a critical role in the end result. The thinner the initial layer is, the finer the cracks. Conversely, the deeper the initial layer, the broader and (as expected) the deeper the cracks. Here I laid out two layers of crackle medium side by side on a 3.8cm (1.5 inch) block. The initial layer on the left was essentially just enough to solidly cover the wood in an even fashion. The layer on the right was a few mm thick.



After a four hour drying period, the end result looked like this:

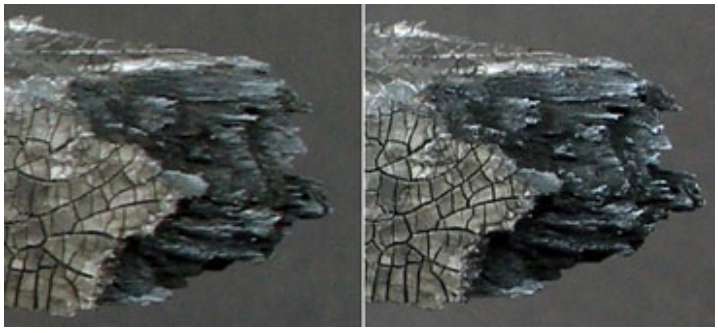
The timbers for the actual piece were constructed with balsa wood. The main pillar was fashioned from a 1.2cm (0.5 inch) square rod and the cross-beam and support beam from 0.9cm (3/8 inch) balsa wood. The main pillar was secured to the crossbeam with two pins and CA glue and the support beam was glued into place with CA glue as well. I distressed the ends of the balsa to look like they had broken off in the fire.

I then covered the majority of the structure with the crackle medium and let it dry overnight.

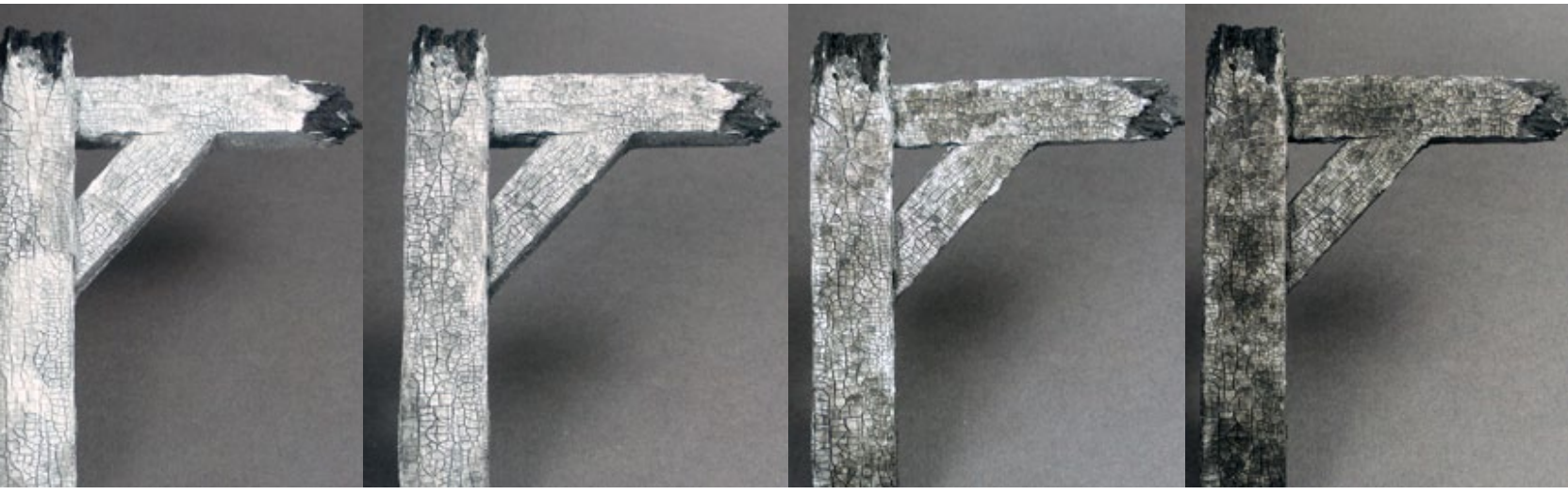


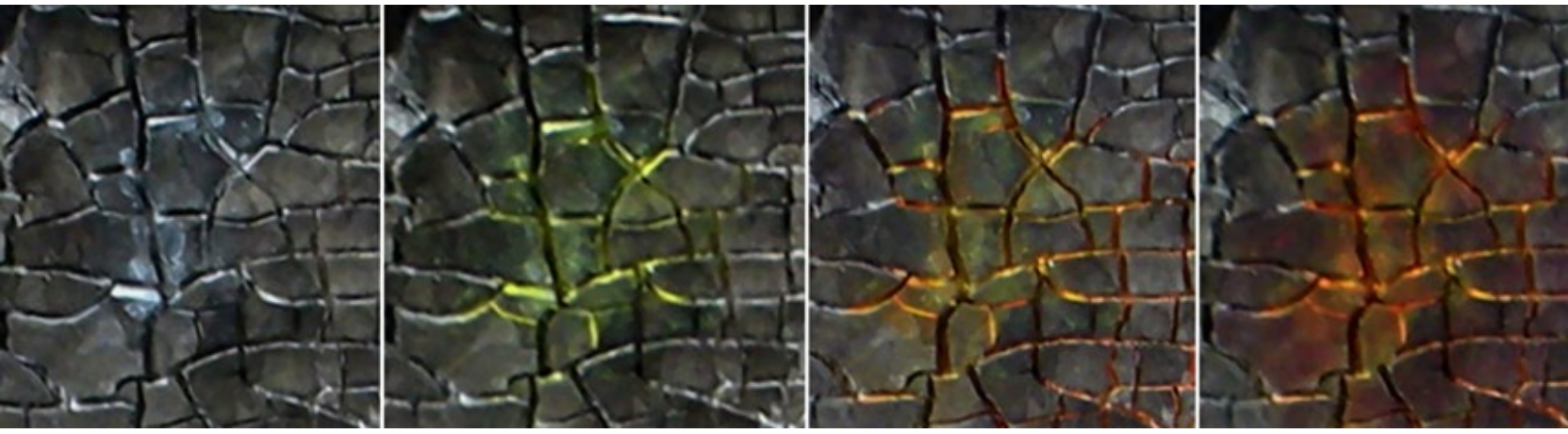
The black primer was thinned with water and applied as a wash over the entire piece. It was thin enough that it would run into the various cracks via capillary action, leaving the exposed areas only tinted with black. I would then go over the piece repetitively, gradually building up the layers. This was done irregularly so that different areas had different degrees of coverage. This technique gave the illusion of areas of the wood that were burned black and other areas that were charred further to simulate a more ashen appearance to the wood.

The inner portions of the timbers were highlighted with RMS Polished Bone to keep the slight brownish tone to the highlights, followed by a very thin highlight with pure white.



At this point, you could call it done and have a nicely charred timber that had long burned out. I wanted to increase the visual interest and added two things. First, I chipped off a number of spots where the charred wood might have fallen off, revealing the blackened wood underneath. This was easily done with a set of tweezers, inserting the fine point into one of the cracks and popping off the crackle medium. It takes a steady hand, but it's not difficult to do; the crackle medium is not tightly adherent to the balsa wood.





The second thing I did was add a few spots where the timber had not quite burned out and continued to smoulder. I started with a thin layer of pure white mixed with a bit of flow improver. This was applied gently to the cracks allowing the capillary action of the water to pull the paint into the cracks. I then repeated the steps with RMS Sunlight Yellow mixed with VMC Fluorescent Yellow to lay down the initial colour, followed by RMS Lava Orange mixed with VMC Fluorescent Orange. The last step was to add a gently applied layer of diluted RMS Red Brick for the coolest part of the still smouldering wood.

The final result I hope gave a realistic look and helped to set the grim mood for the entire piece.

If you have any additional questions, you can contact the FPM staff and would be happy to answer them. Good luck with your projects!

The very best EXPOSÉ new release's

Captain, XVI c.
Company: Pegaso Models
Scale: 1/24 scale
Contact: www.pegasomodels.com

Templar Standardbearer
Company: Pegaso Models
Scale: 1/9 scale
Contact: www.pegasomodels.com

Hussar de la Mort
Company: Elan13
Scale: 1/12 scale
Contact: www.elan13.co.uk

Colour Sergeant, light company,2nd Battalion, Coldstream Guards
Company: Stormtrooper Miniatures
Scale: 120mm
Contact: www.stormtrooperminiatures.co.uk

10th Prince of Wale's Own Light Dragoons
Company: Grenadier Miniatures
Scale: 1/9 scale
Contact: www.grenadierminiatures.co.uk

Hunting Rebels, After Culloden, 1746
Company: Miniaturas Beneito
Scale: 54mm
Contact: miniaturasbeneito.com

Storm Child
Company: El Greco Miniatures
Scale: 1/35 scale
Contact: www.elgrecominiatures.co.uk

Undead King bust
Company: Masters Miniatures
Scale: unknown
Contact: www.taban-miniatures.com

Squarg the Frog Rider
Company: Blacksmith Miniatures
Scale: 40mm high
Contact: www.blacksmith-miniatures.com

Various
Company: Dark Sword Miniatures
Scale: 32mm
Contact: www.darkswordminiatures.com

Mermaid
Company: Kabuki Models
Scale: 32mm
Contact: www.kabukimodels.com

'Kazhatdram' War Drum of the Doom
Company: Galapagos Miniatures
Scale: 1/10 scale
Contact: www.galapagos-miniatures.com

CYCLOPS
Company: Gigantic Miniatures
Scale: 1/35 scale
Contact: giganticminiatures.com

Haqqislam Qapu Khalqi Starter Pack
Company: Corvus Belli
Scale: 32mm
Contact: infinitythegame.com

Boromir Bust
Company: Knight Models
Scale: 1/10 scale
Contact: www.knightmodels.com

LOBO
Company: Knight Models
Scale: 70mm
Contact: www.knightmodels.com

MDF Laser-Cut Terrain

for tabletop wargaming

By **Marko Paunovic**

In the last couple of years, I've witnessed a large boom in companies that offer pre-cut MDF scenery for tabletop wargaming.

They all have one thing in common: they use thin MDF (about 3mm) and use a CNC laser to cut the walls of the buildings or engrave a wooden plank/brick/stone tile pattern. The precision of those pieces is stunning as the laser is only a fraction of a millimetre thick.

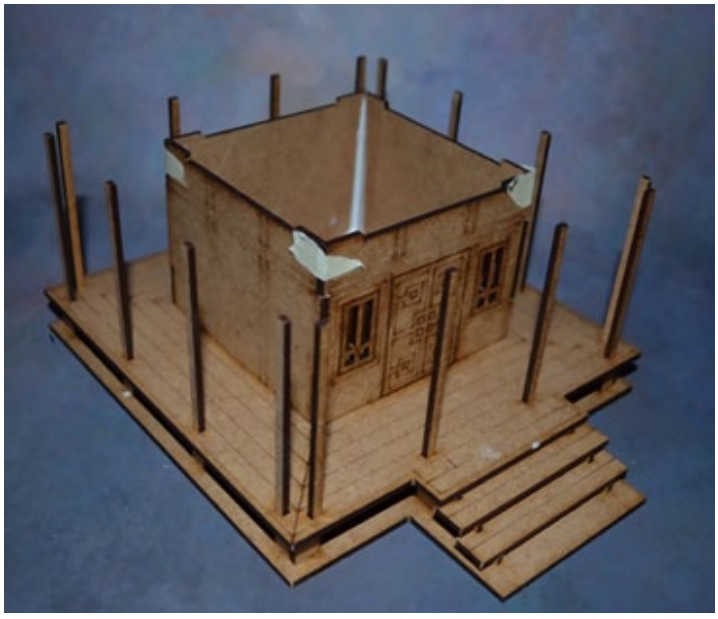
Since the terrain building is one of my favourite parts of the hobby (by far surpassing actual gaming and only a bit ahead of painting minis), I decided to take the time to write a sort of compendium of companies and their products that are currently available. Scenery building is usually time-consuming (especially if you're aiming for some detail work on your terrain) so the average "gaming Joe" rarely opts to make his own scenery.

The MDF lasercut terrain offers a quick fix for this problem as almost all the companies producing them, have really good detail work on their pieces and to assemble these buildings takes no more than half an hour per building, no matter how complicated. However, that does come at a cost. For the price of one large building, a skilful hobbyist can make several buildings of the same size and level of detail. The time spent on building will be much longer, though.

So, what's available today?

Sarissa Precision [link]

This seems to be the most popular choice of many gamers as I've seen them mentioned on numerous Internet boards and blogs. They offer quite a wide range of buildings and scales, producing almost all their inventory in 28mm and



15mm scales. Some of their ranges are: Japanese, Old West, Mexican, Victorian, Dark Age, City Block, System (sci-fi), WWII, Belgian etc. One great thing is that they offer discounts if you buy in bundles and they offer free world wide postage for orders over 50 GBP.

Of all the ranges (being a Malifaux player primarily), I'm most interested in Old West, Mexican, Victorian and Japanese ranges. The Japanese range consists of a couple of smaller buildings (village), a shrine, samurai temple, bridges, Tori gate and various walls. The Mexican range (Old West Adobe) consists of a cantina, various smaller buildings (dwellings), a prison and a church. The Victorian range (Gas lamp Alley is the formal name) has a cool looking corner pub (can't wait to get my hands on it), a variety of buildings (one, two or three storey), a market and a factory. Old West (Heroic) range includes a hotel, store, railway station, water tower and lots of cool bits like wagons etc.

The level of detail is really high, although the walls are a bit one-dimensional with no abutments protruding. Also, the Old West Adobe buildings will need to be covered with sand for the best looking results.

BattleFlag [link]

They have the most limited range of all, mainly concentrating on Wild West buildings for the game Blackwater Gulch. The range, although limited, offers great diversity and is by far the best quality product with lots of details, options of printed signs, options of shingled sloped roofs etc. The Battle Flag range includes a sheriff's office with a prison, a bordello (Maison Rouge – a small masterpiece), a photographer's studio, a doctor's office with a morgue (first and last service offered) and a variety of smaller buildings like a hardware store, gunsmith's, saloon etc. Their best value for money item is definitely – "The Street With No Name" that offers 4 smaller buildings for 45GBP + P&P.

As can clearly be seen on the pictures, the level of details is stunning. The bigger buildings come in various thicknesses of MDF, the details like doors and window frames are made from a thinner material (cca 1mm) which gives the extra 3D appearance of the detail work. The instructions are printed in colour and are easy to follow. Overall, a bit pricier option, but definitely worth it (once you've decided to go down this road).

Micro Art Studio [link]

Apart from their awesome resin bases, this company from Poland is probably most famous for their terrain for Infinity, the game. Their range of Battlefield HDF Terrain offers various walkways, walls and bunkers.

With the release of their Indiegogo Wolsung SSG campaign [link], MAS started producing a steampunk range of buildings that consists of XIX century stands, walls, walkways and block of flats (building). For more photos check: www.wolsung-ssg.com/terrain.

Their MDF is a bit thicker than with the rest of the companies which makes pulling the bits out of frames slightly more difficult. The glue that holds the "layers" of the MDF together is not so strong and if you're not careful, you can easily damage the bits or even break them. The details, however, are good and all the parts fit snugly together.

Systema Gaming Scenery [link]

A new company from Slovenia that currently has only one range – Base-0, based on Infinity, the game. The range consists of platforms and walkways, boxes, containers, storage silos, habitat and HQ units. Their prices are reasonable with the whole table worth of terrain (like in the picture) costing about 100€ + P&P.

They use 3mm thick MDF that is really rigid and withstands "abuse" pretty good. They are the only company of the afore mentioned that offer interchangeability as all the items are intended to be able to shift around the battlefield as the player needs. Also, this gives an added perk that the terrain after use can easily be stored in small boxes. On the other hand, setting up and removing does take a bit of time. Once assembled, the items seem a bit bulky but when painted, they really look awesome.

For this article I was fortunate enough to have a little interview with Primož Pirš of Systema Gaming Scenery since they are a new and upcoming company, like the FPM is a new and upcoming magazine.

1. Systema Gaming Scenery is a new company doing MDF laser cut scenery. Tell us a bit about yourself and how you came to the idea of doing lasercut MDF scenery?

I started with Warhammer many, many years ago; then I went into Flames of War and about a year or so ago I discovered Infinity. Soon I realised that I'd needed quite a lot of terrain for this great game and I started looking into various options to buy. MDF buildings seemed like the best option but as an architect by trade, I figured I could draw my own designs. I found a guy with a laser cutter to cut my buildings, which my friends and club mates saw and liked. I saw a business opportunity and a few months ago I bought my own laser cutting machine and started cutting.

2. Why Infinity? What are your influences (if any)?

I have always liked Sci-Fi settings, but I never found a game with models that I really liked. Infinity changed this as I really like the sculpting style, and the rules are very cool. However, my main influence for terrain is actually Firefly. I really like their version of the universe which is futuristic, but also rough and worn.

3. What kind of knowledge must one have to start doing something similar? Were there any "hidden" problems that you were unaware of when you started?

I guess being an architect definitely helps but most importantly it is that you know how to use CAD (Computer Aided Design) programs, such as Autocad or similar... and a bit of imagination.

The only "hidden" problem I encountered was that I needed better ventilation in my work area and a water filter for the fumes which brought some additional unexpected costs with it; also, I had to buy a packing machine for final packaging, but that's about it.

4. Lasers, cutting, poisonous fumes and CNC, that sounds expensive and difficult to master. True?

Yes and no. It's not that difficult to master if you understand a bit about technology and optics. For the fumes, the laser has an exhaust system and filters, so together with good ventilation it's not much of a problem. It is still expensive, but not as much as it used to be.

5. So tell us about your current range?

Currently I offer only the BASE-0 range, which is 28mm Sci-Fi. I designed it with Infinity in mind, but it could be used for other Sci-Fi games as well. I think the most interesting thing about it is the modularity and flexibility. All sets are designed so that they're fully compatible with other sets from the range (the buildings can be stacked to make them higher. Also some walls can be exchanged during assembly to get even greater variety) or they can be used on their own as stand-alone pieces.

6. To end things, what are your plans in the future? Widening the range of terrain for Infinity, widening the interest range into other games or perhaps other scales?

The Base-0 range is still quite small, so I'll be expanding it soon with more sets. Also I'd like to expand into other settings, 15mm WWII probably being the next one. After that, who knows? ☺

Other sources on crowd funding platforms include:

Impudent Mortal

This company had two projects backed on Kickstarter (one is currently active at the time of writing). First campaign [link] to SteamPunk, Tudor, Gothic, Sci-Fi, Brick, and Stone with all the designs coming in ruins and full versions. Of all the companies listed here, this one has the lowest level of details. The choice to mimic brick and stone buildings using MDF feels a bit wrong. Their sets, however, can come with a puzzle mechanism to make your buildings modular and easy to assemble and disassemble without using glue.

The second campaign [link] again brings the same designs, this time a bit more intricate and with more details, though. Still, while the Tudor setting looks great, one can't again wonder if the MDF is the right material to mimic metal, stone and brick. All of those buildings look a bit "clumsy" for lack of a better word.

The 90 USD pledge gets you 4 Level 2 buildings which is just about the same price as BattleFlag's Street With No Name offer and the Sarissa Precision Bundles, both of which have better value for the money, especially if you consider the postage cost of the pledge to Europe amounts to 50USD according to their chart.

Fantasy Arc

The other KS campaign was Fantasy Arc's Alien themed "Bug Hunt" Corridors set [link]. This set was fully funded and offers really great quality craftsmanship. It is a truly beautiful set. For a 100USD (+ P&P if you're not in USA) pledge you received 6 Straight Sections, 1 T-Intersection, 1 Corner Section, and 1 4-Way Intersection plus ONE copy of each Basic Stretch Goal at no additional cost, which I feel is pretty good value for the money spent.

advertise in this space

Click here for more information

Thundercloud Miniatures
Thundercloud miniatures are proud to announce the launch of the new range of fantasy miniatures, starting with the Hiskari Bear Rider and the Shadow dreadlord.
Log onto www.thundercloudminiatures.com to see what we have to offer, and keep on eye out for our future releases

Putties & Surface Primers

www.modeldisplayproducts.co.uk ©2012

Whatever the project, whatever the need. We have the tools for you.

Suppliers of

- GSI Gunze Sangyo
- Vallejo
- Modelmates

MDP model display products

www.modeldisplayproducts.co.uk

Elan 13's Dwarf Bust

By **Adrian Hopwood**

I got the chance to paint this piece for the box art quite a while before it was released as a resin kit – quite lucky really, as I get a preview and some control over how people will look at the model when they come to decide whether to purchase it.

No pressure to do a good job of sloshing paint around then...

Élan 13 is a small company run by Robert Lane (No, not the one who owned Maelstrom Games, that's a completely different Rob Lane). Our Rob has been sculpting for years, and has done everything from military pieces to astronauts to fantasy women. All sorts of scales too, from busts like this to 1/48th scale cavalrymen. So in short, he's not half bad at pushing putty around.

This is his second dwarf bust, with the initial one being marketed by MDC, and this one being for himself.

Intentionally there are similarities to the MDC piece – the scale is similar, and some of the feel of the designs on the armour are similar too. However there the commonality ends as this piece is shaped differently as to where the cut-off point is for the bust, and there's something noble, more commanding about this dwarf. He appears to be

a chieftain, whereas the MDC piece looks more like a run of the mill warrior. Having said that, I'd better say something about the sculpting and the casting of the bust.

The sculpting is very precise and there's nothing suggesting, the detail is simply "there" and it's done in such a way that the beginner could use dry brushing techniques to bring out the designs and the expert will be able to paint in what highlights and shadows that he or she desires to make the piece look exactly how they want.

I didn't have that much choice though, because Rob had already specified some of the colours he wanted using – a sculptor usually has a finished "picture" of the piece he's working on, set in his mind, and so Rob had jotted down a few notes to give me colours and ideas for certain areas. There was a bit of movement, but it gave me a good start for what direction I would take.

The casting is really good on this piece, very little to clean up, and the resin used is nice — soft and easy to work with. There is a mould line running under the model up towards the detail at the back, but this is minor and was about the only place I used a file and a craft knife.

With the cleaning done I could begin the painting.

I decided to try something new for the face, in that I

wanted a skin tone that pointed towards the dwarf having spent a lot of time out of the sun. I used my usual mix of Mars Brown and Titanium White, but had the colour mix very pale, almost ghostly in tone, so that the finished skin looked very pale indeed – dead almost.

I'd taken the model to Salute at that point, and both Mark Taylor and Rob Lane, whilst liking it, mentioned that it lacked colour and warmth... OK I was trying for that, but I sensed that they felt I'd succeeded a little too much. On returning from the show, I decided that I'd add some washes of Carmine to the cheek areas and nose, with a little on the brow as well.

This worked wonderfully, and whilst giving the model a bit of life, also made the face look just as I wanted it – a happy accident spurred on by suggestions from friends – it's why we go to shows!

So, with that drying nicely, I could start on the armour sections.

Rob had asked that they be painted to imitate bronze, with some flashes of gold here and there.

I tend to use Printer's Inks for metallic areas now, they are easy to use, can be mixed with oil colours to change their

shades and they have a longer working time because of the oil base compared to acrylics. The down side is that they need heat to fully dry them, so you have to put the model in a drying cabinet for 24 hours to cure them. Once this is done they can be further enhanced with varnishes, washes etc.

I began with a mix of Mars Black and Bronze, coating the whole of the metallic areas with a thin layer of this. I then built up mid-tone shadows with pure bronze and then began adding Old Gold to mark in the mid-tones. Bright gold and then Silver were used to bring up mid-highlights and final highlights; the bust was then put in the drying cabinet as I've mentioned.

The inks tend to dry quite matt, and sometimes this effect looks good as it is. The inks also change a little with the heat applied, and because of this, you're never quite sure what the finished piece is going to look like – particularly if there's a lot of work been done with the mixing of colours, or if there's large flat or open areas, then the effects can change as the inks dry.

I wanted to add some deeper shadows, and painted them in using Mars Black.

I also dotted some very bright highlights with small additions of pure silver.

Finally, when all this was dry, I put on a couple of layers of Tamiya Smoke lacquer (thinned with water) to add a little bit of shine to the armour.

The other large area to paint was the beard, but I would paint this almost at the last minute, because it overlaps the leather belts etc that run across the chest.

Those leather belts were relatively small, but can be quite eye-catching if a little time is spent on them, so I decided to make them look a bit worn and abused.

This is easiest with oil paints, but it can be done with acrylics as well. The method I use is for oils and goes like this:-

Paint the belt with a dark brown mix (Mars Brown and Mars Black), then lay on some of the Mars brown to build up the basic colour. Leave the dark brown colour down the sides of the belt so they form shadows. Lighten the Mars Brown with Light Red (a rusty colour) and then lighten that with Yellow Ochre additions to build up highlights. If you work on smaller and smaller areas as each colour is added, and wipe the brush to remove excess paint as you blend the colours, then you'll end up with a clean looking belt.

To make it look used and abused, I then mix up Yellow Ochre and Titanium White to a cream colour. This is applied across the edges of the belt with an old brush in random strokes, wiping the brush on a piece of kitchen roll after each pass and putting clean paint onto it again, so that small scratches and cuts are put onto the edges of the belt, working towards the centre of it. It takes a bit of practice, because it's easily overdone. Less is more really, so a lot of little scratches is fine, along with a couple of larger ones mixed in with those, but loads of them all over will look contrived and unconvincing.

With the belt done, I could paint in the hair. This was a case of wanting it to match in with the colour scheme on the armour and the belts, so I used the same brown and yellow colours I'd used for the belt. By applying them in a different way, I could make the hair look different from the leather.

Again I used a dark brown all over the hair areas to fill in deep recesses and provide the shadows. By using the same colours in the same order, but applying them using a similar motion to combing the hair, I could "brush in" the colours and create mid-tones and highlights exactly where I wanted them. The real problem is any areas of high detail; these give the painter a problem in that the brushing stroke action is lost because of raised detail. It's actually easier on flatter areas with no sculpted detail.

Once this was all dry, I could add the decorative beads, and these were first under coated with black, adding a touch of white on the lower halves of each separate bead. The colour can then be added to each bead, adding acrylic colours gradually in thin layers to build up the colour, until finally adding a spot of white to each bead as a "catch light". Then each bead was coated in a couple of layers of Tamiya Clear Coloured Lacquer – the colour of the lacquer matching whichever colour was used to paint the bead in the first place.

With that done, well the bust was about finished really. There are a few details here and there that I've passed over, but nothing important really.

I think this is a good little bust, it's similar enough to go in a display with the original one by Rob, but individual enough to stand on its own. Enough detail to allow for some freehand work still, but also allows the painter to leave it simply as it's been sculpted and still look fine.

Basically, I liked painting it and it wasn't a difficult piece to finish, but could provide a great deal of interest depending on your skill level.

The model is available from Elan 13 Miniatures and this bust is priced at £15.00

What's on the Market?

a regular look at some of the hobby tools available

By **Martyn Dorey**

Primers

It is said that the classic definition of boredom is sitting around watching paint dry, I used to use this as an excuse onboard ship to leave the mess whenever they put football or soaps on the TV! Luckily in our hobby we don't have to wait long for the paint to dry unless you have mixed in too much retarder or are using oils...

If you knew exactly what happens during those seconds, minutes and hours when paint morphs from a sloshing liquid into a thin, glossy or matt film, you'd be fascinated. Well OK maybe not, I know I wasn't and I spent the whole period of that lesson trying to stay awake by dunking a small spider in and out of an empty coke can.

How well your paint takes to the model has a lot to do with the primer. If what's underneath the paint is not as it should be, then the paint will not dry properly. It could look blotchy with an uneven sheen. It may turn out lumpy with brush marks. It could flake off sooner rather than later. Primer creates a smooth and consistent layer for the paint to be spread over and to bind onto. It's a sturdy interface and is often called a key coat.

Paint can be a bit like clothing, so think of the primer as underwear, it functions as an interface between the skin and the clothing. And just as underwear can correct and mold the body so that clothing looks better, primer can correct flawed and uneven surfaces so that the paint looks better and wears better.

Paint can be a bit like clothing, think of the primer as underwear, it functions as an interface between the skin and the clothing.

Now that you know you need primer to get the best results, how do you know which

primer to use? Well that all depends on your choice of paint and the material the model is made from; if you have ever tried to paint one of the old garage kits manufactured from vinyl then you will know what I mean because without the correct primer nothing sticks to it.

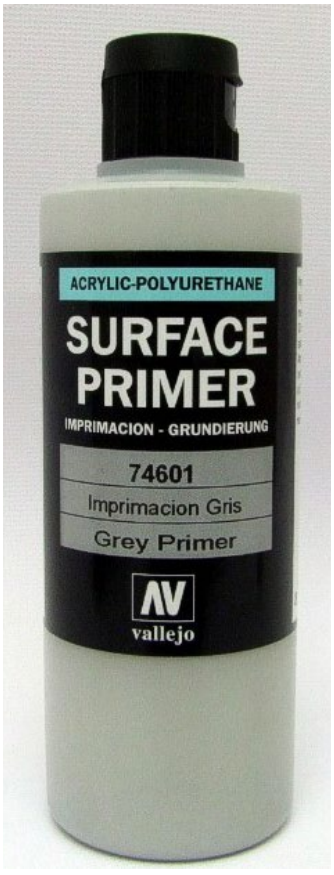
Thankfully these days we can get away with acrylic primers for most of our models regardless of the medium we intend to slap on them once the primer is dry but whose primer is best and what colour is best? This has long been a bone of contention I feel and to a large extent I blame Games Workshop because over the years they have been teaching the hobby community that black is best because when you put one of their models together, put it on the base and then spray it black if after this you can't reach a part with your brush don't worry treat it as if it is in shadow and leave it alone... excuse me whilst I scream!!

For me black primer is fine if you want subdued colours but I paint from dark to light anyway. Why obscure the detail with black when my basecoat is going to be dark and has black mixed into it? How about white primer? Quite the opposite really as this can make the colours very vibrant but at least the details can be seen can't they? Yes they can but not everything covers well over a white primer. Look at a white car for instance, peel back the layers of paint until you get to the primer and you will find that the primer used is grey...

I am not going to go any further on what colour is best to prime with we all make our choices for one reason or another so let's have a look at what is out there in various colours available to us as a primer.

Games Workshop. Chaos Black and Skull White are probably top of most people's lists and going back more than a few years they used to do other colours in spray form to be used as a primer. Don't get the new Space Marine colours they have just released confused with primers though, they are not, these are base coats in a spray can.

Vallejo is another name a lot of us are familiar with but how many of us use their range of primers? Probably not that many people because they get confused with being brush on primers when actually they are formulated to be used through an airbrush. These are actually very good primers and come in a very wide variety of colours and once dry they are very tough indeed. If you put them on with an airbrush then you also have a lot of control as to how thick they go on.



Army Painter is another name that wargamers will be familiar with and a lot of people will associate their spray range as primers but this is not the case and their main purpose is as base coats hence their bottled paint range matches that of the spray range. The exception here though is their black and white primers, although these can be troublesome if you don't spend a lot of time shaking them.

Halfords yes that is correct, primers formulated for cars!! These can be very good primers and I used their grey primer for years. They can however be heavy and not as fine as other primers.

Tamiya & Humbrol also do their own versions of primer although these tend to be smaller cans and not so economical or value for money.

Modelmates is a range I discovered last year when I came across them being demonstrated at Salute and I have to say I am very impressed with them, besides the weathering liquids and sprays they have a range of four acrylic primers, black, white, light grey and dark grey. These are all acrylic based and are very fine when used. They are one of those secrets that have been hidden by railway modellers and also used within the special effects departments of the film industry. If you haven't tried these yet then it is well worth giving them a go I am sure you will not be disappointed.

Mr Surfacer, as I mentioned last month, has spray versions of these that are not just for filling gaps and surface imperfections, the 1200 spray is also a very good primer if used sparingly. Unfortunately it's not cheap as far as primers go but if you have a metal model which needs a lot of surface work on it then why not use the Mr Surfacer spray as your primer as well?

Privateer Press came on the market a few years back with their P3 range of paints and recently I have come across a black and a white primer that they have produced in spray form, I haven't had a chance to use this yet but I have acquired a can so will be giving this a try in the near future.

This more or less covers the primers available today without causing too many arguments, I have kept the list to primarily sprays but you can find brush on alternatives should you wish. One thing I will say though is that primers **DO NOT** need to be applied so that they obliterate the detail of a model in one thick coat, a light coating is all that is needed to prime a model regardless of size. All too often I have seen a good model ruined because it has been over sprayed with what appears to be a whole can of primer before it even gets to see a brush anywhere near it.

MINIATURE HEROES

Suppliers of,

Kabuki Models

Otherworld Miniatures

Dark Sword Miniatures, Inc.

Reaper

MSP Core Colors

Dark Heaven Bones

Miniature Heroes is dedicated to miniatures, both new and old.

facebook

Follow us on Facebook
miniature-heroes.co.uk

The Revolutionary

75mm miniature from Best Soldiers

By **Federico Sorgi**

Translation from Italian: Rik ice

In order to paint this figure I decided to make extensive use of oil paints and to write a tutorial about the process.

I realized the oil paints tended to be glossy until they dry, this is always an issue when taking photos during the work in progress.

To solve the problem, I put the model in the oven for fifteen minutes at 100 degrees. This turned the translucent finish to dull. I also airbrushed Model Master dullcoat after each step, and before taking photos.

The only areas I left unpainted were silver and gold, to avoid them drying matt.

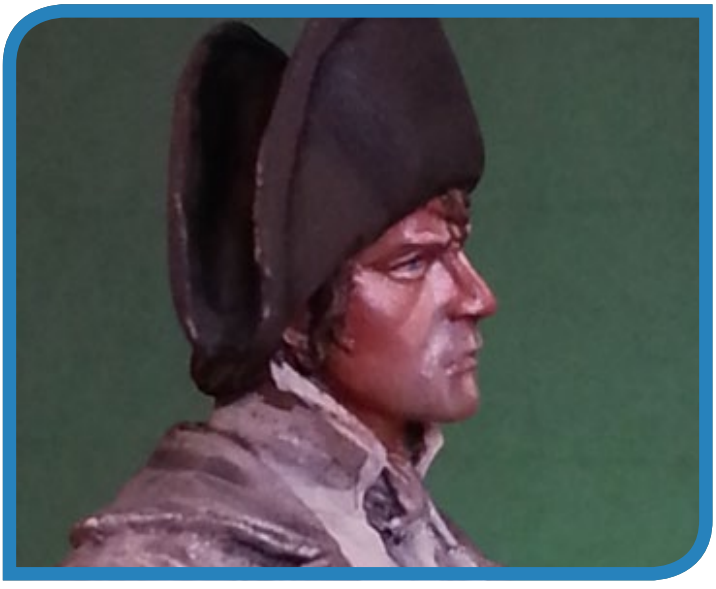
During the whole oil painting process I worked with two brushes, one made of marten fur for putting colours in place, and the second a synthetic for blending. All the oil paints were thinned down with quick drying petroleum Lefranc, which gives a duller finish. Also, I didn't airbrush the base colour on the figure, painting straight on metal instead.

Step One

I started by base coating the cap in Maimeri Polycolor (MP) Ivory Black and Vallejo Model Color (VMC) Beige, then adding more Beige. To build up lights and shadows I used Van Dyck (Van) oil colour. Starting from the top, I provided volume using a mix of MP Ivory black, MP Titanium white and MP Umber. Middle tones are built up using more umber and the shadow is emphasized on the lower area by using Ivory black. The hat has been painted in quite a dark tone to avoid being too distracting.

Step 2

I base coated the face with a mix of Games Workshop (GW) Tallarn Flesh and Tamiya (T) X21. Two thin layers were applied to achieve a suitable surface for layering oil colours afterwards.



Step 3

After the acrylica I kept painting the face applying Danilo Cartacci's technique described in his book: "Dipingere in miniatura". Oil paints (all Van) on the palette were: Ivory black, umber, burnt sienna, Titanium white, dark Naples yellow, Lacca di Garanza Dorata (madder golden, I used it to add a little reddish tone) and finally violet for the shadows to look cooler. I begun outlining the upper part of the eye. Then I painted a black line on the upper eyelid.

The eye itself: first off I layer down white and fleshtone, the pupil is a black dot lined up with the corners of the mouth. Onto the black dot I painted a smaller blue dot, and yet again another a black one, even smaller.

Three dots, one on top of the other, to pick the light out of the eye, I did another tiny white dot.

It's time to make the eyes really stand out: I applied Lacca di Garanza Dorata between nose and eye. I finished off by highlighting and shading the lower area below the eyes using a drop of white and burnt sienna.

Once the eyes were done, I added shadows on the nose sides using the same palette as before. A medium tone was applied onto the upper nose; also, more shadows were painted onto the jaw.

Focusing on the cheekbones and the areas closest to the nose, I added more highlights. I wanted the lower face area to be darker, so I painted it with layers of previous tones plus a drop of black, to represent his unshaven beard.

The lips were painted mixing violet and Lacca di Garanza Dorata, leaving the upper lip darker. I noticed oil paints lose their brightness when dried, so I emphasized highlights and shadows with another layer, to simulate several wrinkles and muscles. This gives the figure more expression.

Even the hair was given another layer of MP Ivory Black and MP Burnt Umber.

Step 4

A basecoat of MP Titanium White and MP Ivory Black and VMC Stone Grey and a bit of T X21 was painted on the white cloth. I shaded it by adding more MP Ivory black to the mix, especially where the greatcoat and band overlap the cloth. I built up lights with MP titanium white added drop by drop to the starting mix.

Step 5

The band was painted in GW Mephiston Red and VMC Prussian Blue. The same red was used to paint the outer greatcoat neckband.

Step 6

The oil paints palette I used to paint the trousers and shirt over the previous acrylic layers. Paints are put on the palette to make oil evaporate just a bit.

Step 7

Shirt and pants volumes were outlined in acrylic, using: MP Ivory Black, MP Titanium White, MP Burnt Umber, MP Yellow Ochre and MP Naples yellow.

I base coated in umber and ochre, the other paints were used to put shadows and light in place. This step helps to layer the final oil paints, and avoid issues with strong shadows due to their transparent finish. Oil paints were used to blend transitions later on.

Using the same palette as in picture 10, I match the oil paints to the acrylics.

Starting from the shirt and going on with the legs from thigh to knee (left-right), I blended on to the previous layers. It may seem a random technique, but by going from top to bottom and left to right I avoid brushing and shifting away paint. This works vice-versa for left-handed painters.

Step 8

A layer of Model Master (MM) Black Dragon has been painted on the boots and closest areas

Step 9

I used this palette to outline the belt and boots in acrylic, the paints in the plastic pots are Mai Meri, this is because the original bottles had broken at several places...

From left to right: Naples Yellow, Yellow Ochre, Burnt Umber, Ivory Black and Burnt Sienna

Step 10

Using the previous palette I painted the boots. The leather has very tight folds but also areas which fade in colours very differently from each other. Keeping this in mind I began to outline strong lights and deep shadows and ending up by smoothing them. I eventually added some cracking on the edges.

Step 11

The whole greatcoat is painted in MM Black Dragon as an under colour. To smooth it and give it a leather appearance I used equivalent oil colours used for painting the boots (painted in acrylics). I then base coated the greatcoat in VMC Sky Grey and Tamiya X21.

Step 12

I started to work out the shadows on the greatcoat by mixing VMC Grey Green and Tamiya X21

Step 13

Using VMC Dark Sea Grey I blended the previous shadows with the previous layer

Step 14

Final step using acrylics: I added Maimeri Polycolour Titanium White to the basecoat to highlight the greatcoat.

Step 15

It's time to work the greatcoat with oil paints. Using Van Ivory Black, Van Umber and Van Titanium White I painted shadows, lights and middle tones. Following the previous acrylic layer.

For this step I used two brushes, one to lay down oils and another to blend them in place, creating a smooth transition on the front and lower areas.

I painted another layer of dark grey (Van Titanium White and Van Ivory Black) on the seams, to make them stand out.

The band is painted in GW reds and blues, I used Khorne Red, Mephiston Red, Evil Sunz Scarlet and Wild Rider Red in sequence. I work out the blue using GW Kantor Blue and Teclis Blue.

To finish the blend off I glazed with Evils Sunz Scarlet on the red areas.

The metal areas were base coated with MM Black Dragon. Basing the figure, I worked with milliput to blend the original base to the plinth, and covered the whole area with MP Umber.

Step 16

With the same reds and blues I used for the band, I painted the cockade.

The gun is divided in two main areas: metal and wood. I base coated wood in MP Dark Brown (Testa di Moro), then to simulate wood grain I painted tiny lines adding MP Burnt Sienna, MP Yellow Ocrhe and MP Naples Yellow to the base colour. At the end I glazed the area using GW Chestnut Ink to emphasize the tone.

The metal was base coated in MP Ivory black and VMC Oily Steel. I build up highlights layering VMC Oily Steel, until I'm using it pure. Then I washed the area using T Smoke. This gave the metal a dark glossy finish to make it look realistic. At the end I added some MP Ivory Black for the shadows so they looked dull. I painted the metal areas on the sword and the scabbard using MP Silver instead of VMC Oily Steel, due to its brightness.

Step 17

Painting the gold, I base coated the area in GW Balthasar Gold and MP Dark Brown. I then highlighted using GW Gehenna's Gold, very warm and bright, and GW Aurich Gold. Aurich Gold doesn't shine very much, so I used Winsor & Newton Gold Ink. I pick it straight from the bottom of the pot so I get more of the gold pigment. Same thing for the edge of the blade, but using Silver ink by Winson & Newton.

Now, on to the base: The whole area has been painted in MP Umber. The basecoat for the stones is in VMC Dark Sea Grey. The first light was painted in Vallejo Game Color (VGC) Ghost Grey. To blend the stones with the ground area I washed them with MP Umber.

Step 18

I applied patches of GW static grass on the ground using PVA glue

Mixing MP Ivory Black, Burnt Umber Yellow Ochre and Umber, I washed the ground in and the static grass randomly to make them look more realistic. I also used Decoupage pigments: light and dark brown were dusted onto the ground. To simulate dirt on the lower greatcoat and boots I used lighter tone dust diluted with Quick drying petroleum Lefranc.

Unboxing
Resin Bench Model's "Special" Forces

By **Martyn Dorey**

For those that know me, you will have an idea as to the content of the grey mountain that I own and to say it is eclectic is probably a bit of an understatement to say the least.

Company Name
Resin Bench Models
Sculptor
Roberto von Behr
Material: **Resin**
Scale: **1/6th**
Price: **$130**
Website link
www.resinbenchmodels.com

I have painted in scales from 6mm upwards regardless of whether it is historical, sci-fi or fantasy so I guess it will come as no surprise to a lot of you that I have quite a few garage kits amongst my collection.

The garage kits have been added to my collection over the last 15 years and are mainly Solarwind/Foxfire Studio kits which in a way could be considered the Rolls Royce of garage kits as there is very little clean up required with these and they are really beautiful kits. Amongst these are a few of the Anime style kits that I have taken a fancy to over the years. The classic garage kit of horror movie subjects doesn't really interest me and to a certain extent neither does the super hero figures unless the odd female one really catches my attention.

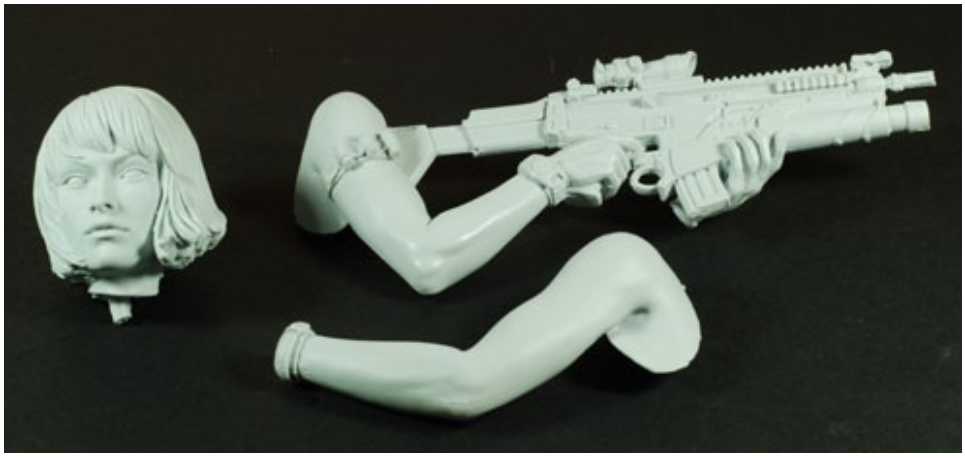
So I am no stranger to this sort of kit although I have yet to buck up the courage and get the airbrush out to paint one I still like to see these at the shows and often enquire as to where they have come from if I see one I like the look of.

Back in April I was talking to somebody at a show and a kit called "Special Forces" was mentioned as having appeared in the new figures section on Planet Figure, I liked

the sound of this so when I got home I did some searching and found some photos of the kit, the subject appealed to me so I went ahead and bought it.

Not a cheap outlay for most modellers as the kit comes in at $130.00 plus $37.00 for shipping. Some people may think this is a lot for a kit but don't forget this kit is 1/6th scale, think Action Man or Barbie Doll (if you are a lady) and you will get a good idea of the size I am talking about. However, don't forget the dreaded customs charge should they decide to sting you. Personally I can live with the customs charge but what really gripes me is the handling charge put on by Royal Mail or Parcel Force when they have done nothing at all, I am sure if we could pay the customs in advance or be notified at the time then everybody would be a lot happier because the handling charge often comes in at more than the customs charge!!

Anyway I digress, back to the figure. As with 90% of garage kits there is no specific packaging and this lady arrived wrapped in bubble wrap and inside the shipping box. There are no instructions and to be honest they aren't really needed as the photos on the website make it easy to work out where the parts belong and if you don't know where arms and legs fit, well...

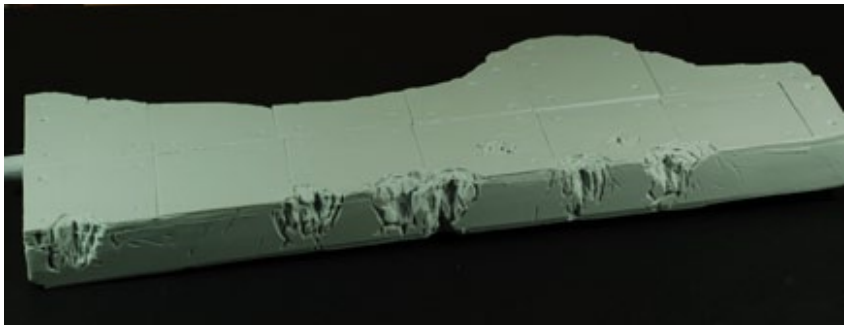


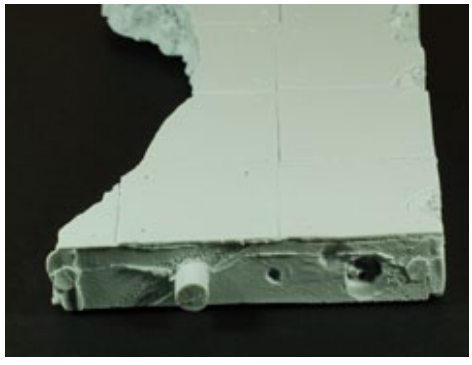
Altogether there are 27 parts plus two wire parts which are the pins for the grenades. This parts count also includes a bag of 11 pieces of resin which are used to make the bullet impact positions on the stone work more interesting should the modeller wish to use them.

This isn't the cleanest of resin castings I have seen but at the same time it isn't the worst either (anybody who has bought Forgeworld stuff will have an idea of what I mean). There is a fair

bit of cleaning up required to remove mould lines which are easy enough but some of the joint areas will require a lot more work to make them fit snugly in place and may even require the use of the Dremmel. On the whole the large locating pins for the two wall/floor pieces have cast well but a large drill is going to be needed to clean out one of the socket positions.

There are a few parts of this kit that have been nicely thought out. One I mentioned earlier being the stone chips for the bullet impact marks; another is the metal pins for the grenades. A third that struck me as an unusual but clever way to approach something is that the radio that you would expect to be a separate piece to attach to her back is actually cast onto the wall where she is meant to be leaning — this is a very novel idea.





Overall the detail on the kit is very sharp and it has been designed/cast in a way to make the modellers life easy with as few parts as possible, apart from having to remove mold lines and the need for a bit of Dremmel work there is nothing stopping a beginner from venturing into the large scale kit world.

By **Ron Clark**

Following on from last month's Step by Step on how I created the scenic base for this figure, in this second part I document the painting of this gorgeous figure. Having set the scene for the figure with the base, I had decided to give the figure an air of a seasoned, older campaigner. I wanted him to have a tired, distant look in his eyes with faded and worn clothing and accoutrements.

Maurice Corry 200 mm

CONFEDERATE

Infantryman 1864: Part Two

Before I start the SBS, it may help the reader to know a little of how I work. I am a classically trained oil painter with over thirty five years experience with the medium.

Although my early years were concentrated in the 2D arena, it wasn't long before I started to use them on my other passion, painting figures. Like many other users of oils, I soon came to realise they had a more natural finish than enamels as well as a greater depth and range of colours.

Their greatest drawback has always been the drying time, although an advantage of this is you can blend them over a period of time. This, combined with inherent shine, and the risk of the colours going 'muddy' if you apply too much into each other, led me to look for a different way of using them. What follows in this second part, is an insight into the technique I have developed to combat the slow drying, shine, and muddying.

As with any piece, the preparation is the most important aspect to achieving a good result. In 200mm scale, you would expect a high level of detail and, in this respect, the figure does not disappoint. The level of detail, in both the sculpt and casting, suits my technique perfectly. Once everything has been prepared and undercoated, it is left to dry for 24 hours.

Step One

I begin all my pieces the same way by mixing a colour that is going to become the shadow layer for all the colours I will use. I call this the 'scrub coat'. This was an obvious choice of name because it describes exactly the way in which it is applied. I always keep older, worn out brushes for this purpose. The colour is put onto the figure in a thick layer, and literally 'scrubbed' into every area of the piece, making sure that you get it into all the folds and crevices. Once I am sure I have covered the whole piece, with no undercoat showing, I let it stand for twenty minutes.

For the next stage, I use a technique I call 'thinning back'. Again, it is just that; and, as you will see in the pictures, once done you are left with a pre-shaded figure. This also serves to bring out all the detail, which gives more depth to the whole piece. For the thinning back I use 'make-up' brushes. I have to give credit to my girlfriend for this idea, as it was one of hers that I acquired when I couldn't find a brush soft enough for what I wanted to do. She jokingly said, "Try one of these," and it worked a treat. By drawing the brush across the surface of the piece, you remove some of the scrub coat with each pass of the make-up brush. Key to this, is to keep wiping the brush on a clean kitchen towel to avoid putting the paint back on. I continue to do this until I have a very thin layer of the scrub coat left on the surface. You should end up with shadows in the folds and creases, and around the raised detail.

Step Two

Depending on the scale of the piece, I will use various colours of scrub coat on different areas. For this figure, I used two shades of colour; one for the trousers and another for the torso and arms etc. This is then left to dry, usually about 48 hours.

Once it has dried, it is time to apply the first layer of the actual colour. I call these layers glazes although there is no medium involved. This is because a 'glaze' usually refers to a thin transparent layer of colour that allows the underlying colour to show through, which is exactly what I want. To apply these glazes of colour, I use a selection of flat brushes in lots of different sizes, and use the same technique as 'dry brushing'. I will load the brush with paint, and then wipe it off on a clean kitchen towel. I then draw the brush across the tops of the folds, etc., but not into the deepest shadow areas. All the colours that you see on the figure are a single application, with the first highlights created by 'thinning' back the glaze.

Step Three

Final highlights, if needed, are applied in the same way, but I keep to the very top of the folds. Again this is left to dry thoroughly before adding the wear and tear to the appropriate areas, such as straps and belts.

A lot of people say you can't 'dry brush' with oils. I disagree. It is exactly the same as using enamels or acrylics. Just making sure you wipe the brush on paper towel before applying the colour to the surface using very little pressure.

There are not many areas of metal on this piece. Mainly the buckle and buttons and these are handled in the normal way, with a fine pointed sable brush and acrylics.

For the face, I used traditional techniques of wet on wet, and wet on dry. Once done, I always give the eyes a glaze of W&N 'Liquin' for a wet look.

Step Four

With all the sub-assemblies done, it is time to assemble them up. I use a bench clamp with a very heavy base for this. Once done it is time for the final touch-ups and any further wear added to areas of heavy use.

Step Five

With this all done, it's time to mate him with the scenic base from the previous SBS.

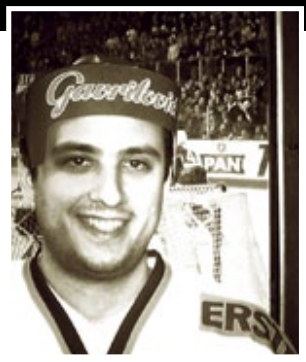
With him firmly fixed in place, I switch to pastels for the dust and dirt that blends him into the scene. Once done, a quick dust with 'Testors Dullcote' fixes them in place.

You will see that I have added a couple of extra pieces for effect, with the ammo crate being made from balsa wood, and the bowl, spoon, and knife being doll's house bits. I re-made the mug that was hanging next to his forage bag, as I wanted to have it with the other bits on top of the ammo crate. With all this done, the only thing left to add was the nameplate.

For me, this was a far cry from the norm. I usually do mainly busts; but, when I first saw this figure the whole scene just fell into place in my head. It really was a challenge to create a suitable base for such a large figure. I hope I have succeeded in doing justice to it.

Unboxing Scale75's Paint Sets

By **Marko Paunovic**



Product name:	Paint Sets (NMM Paint Set Gold, NMM Paint Set Steel, Flesh Paint Set)
Price:	18,18 Euros per set + tax
Website:	www.scale75.com

Recently I discovered a rather new (at least to me) Spanish miniature company called Scale 75. I was first drawn to it by the excellent Fix it Sam model. Never having dabbled in 75mm scale miniatures, I was quite apprehensive about it. Further investigation of the company revealed that they have some awesome kits and even a series of miniatures in the following ranges:

- Historical that includes the Middle Ages, World War II, Rome, North and South
- Fantasy that includes – Heroes & Legends, Tales in Scale, Scale World Fantasy
- Steampunk that includes – Steam Wars
- Sci-Fi that includes – Fallen Frontiers

They also have a range of themed paint sets. In this first part of my Scale 75 review, I'll deal with the paint sets. I opted for them during Scale 75 Indiegogo campaign where they offered the only three paint sets available (at the time) with free shipping.

Paint sets included in the pledge level were Gold NMM, Steel NMM and Flesh tones. Each of these consist of eight paints that come in 17 ml bottles that closely resemble Vallejo's. Each paint set also comes with a guidebook with two sets of instructions. Gold NMM set comes with step-by-

step instructions for Gold and Copper, Steel NMM has instructions on steel and cold steel, while Flesh Paint Set comes with SBS instructions on Caucasian and Indian skin.

The instructions come in four languages: Spanish, English, French and Italian. As I speak none of these languages apart from English, I can't say anything of those instructions, but the English ones are not written that well. One has the feeling a Google Translate did most of the job there. That being said, they are understandable and easy to follow.

Although I expected at least one wash per set, there are no washes inside. All paints are as follows:

NMM Paint Set Gold		NMM Paint Set Steel		Flesh Paint Set	
Colour Name	Scalecolour Code	Colour Name	Scalecolour Code	Colour Name	Scalecolour Code
White Sands	SC09	White	SC01	Pale Skin	SC17
Tenere Yellow	SC10	Nacar	SC02	Light Skin	SC18
Sahara Yellow	SC11	Graphite	SC03	Golden Skin	SC19
Gobi Brown	SC12	Anthracite Grey	SC04	Basic Flesh	SC20
Dubai Brown	SC13	Arctic Blue	SC05	Pink Flesh	SC21
Kalahari Orange	SC14	Bering Blue	SC06	Arabic Shadows	SC22
Adriatic Blue	SC15	Caspian Blue	SC07	Indian Shadows	SC23
Eclipse Grey	SC16	Abyssal Blue	SC08	African Shadows	SC24

Upon opening all the bottles, I noticed one bottle didn't have the dropper cap, everything else was as it should be.

The paints themselves are thick, but with just adding water they dilute well while still having good coverage ability. Even the lighter shades cover the dark undercoat in just a couple of layers. They mix well together to create even more shades. Their fluidity isn't lost with added water which is certainly a good thing.

The best thing about these sets is that the chosen colours compliment each other very well. In other words, if you want to gradually highlight the darkest shade (for instance – Anthracite Grey), just take the three colours preceding it (Graphite, Nacar and White) and you'll get a natural transition. As this was the purpose of these sets, I am truly satisfied with it.

One thing of note Scale 75 have released another two sets of colours – Wood and Leather Paint Set (also costing 18.18 Euros + tax and consisting of 8 brownish colours) as well as the Blood and Fire Red Paint Set (which is for some reason more expensive than the other sets although also having 8 colours: 20,66 Euros + tax). After just a brief use of these colour sets, I will probably be going for the Wood and Leather set as well. There are a lot of ranges available to a miniature painter, but I must admit I like this idea of releasing sets of colours specifically designed to paint, shade and highlight specific surfaces (*Reaper Triads are similar— Ed.*). This does remove thinking about the paint selection and painting process through, as the painter is offered a predetermined range of colours. This might not appeal to a lot of painters, but I believe the average painter, who doesn't have that much time to spend mulling over which paint combination to use, it'll come as a godsend.

WIN A Free Plinth Every Month

With FIGURE PAINTER magazine

Simply upload an image of your painted miniature to our facebook page and the miniature with the most likes in one month wins a free display plinth from Model Display Products.

courtesy of

MDP model display products

www.modeldisplayproducts.com

Robot Pigeon PUBLISHING

Goblin Gas Blowers - Night Ops number 1 by Sergey Chasnyk

Goblin Gas Blowers - Night Ops number 2 by Sergey Chasnyk

Malifaux M2E Rasputina Crew on TableWar base by Damian Smith

Miss Fantask 2013 by Miniature paintings by Juan

Apprentice Knight of Tahnar by Heriberto Valle Martinez

Spacemarine by Michał Pisarski

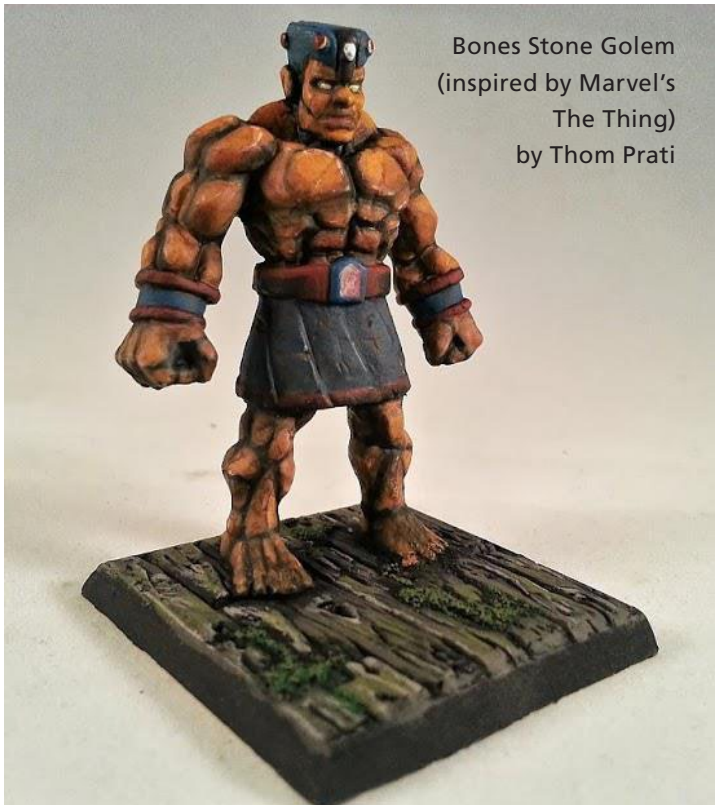
Stone Horm by Andrew Nelson

The Warmaster's Own by Myles David

Ancient Varris, Emperor's Children Contemptor
by Myles David

Lil Loser

Sergeant Piper Gordon Highlander.
Painted with oils by
Marc van Megroot



Bones Stone Golem
(inspired by Marvel's
The Thing)
by Thom Prati

Marcus,underworld by Paul Evans

Crassus by Miniature paintings by Juan

Pirate Gobo!
by Alfonso De Negri

Freya by
Shire Works

Khalith the mummy lord
by Sean Fulton

Storm Talon + Dread Knight + Scratch building by Gary Smith

Jedi Knight Obi-Wan Kenobi by Davide Rainone

Dechala the Denied One by Myles David

Deathwing Land Raider
by Lukasz Mazur

The Curse of the Werewolf
by Stuart Little

Firestorm Games

Firestorm Games is an Independant Wargames Retailer in Cardiff, South Wales. As well as the webstore, we have our own bricks and mortar store, a short walk from Cardiff City Centre.

Attached to the store is our gaming area known as 'the Battlefields' which consists of over 35 6"x4" gaming tables, full of scenery for your pleasure! We are open late nights on Tuesday and Thursday and attract a large mix of people ready to play whatever takes your fancy! The Battlefields now also has a fully licensed 'Khador themed' bar, great when playing a casual game against your mates or in one of our regular tournaments or events.

Firestorm Games Ltd

8A Trade Street, Penarth Road
Cardiff, United Kingdom
CF10 5DT.
Tel: **02920 227117**
www.firestormgames.co.uk